

PHOENIX-EYE FIST

A SHAOLIN FIGHTING ART OF SOUTH CHINA



Cheong Cheng Leong

Donn F. Draeger



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PHOENIX-EYE FIST

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CONSIDERING THE RECENT SPATE of books on the subject of Chinese *wu-shu*, or combative arts, some may wonder why yet another volume is being added to the number. But the realm of Chinese hand-to-hand fighting arts is extremely diverse, and the vast majority of these arts has not yet been systematically recorded. There is a continuing need for further study of Chinese combative arts, especially in English, as they comprise an important part of Chinese history and culture. Moreover, the so-called kung-fu movies that have become so popular in recent years have, in spite of their generally fanciful and distorted presentations of Chinese combative arts, created a worldwide interest in this area of Chinese culture. These are among the reasons justifying a book that treats realistically of *shaolin*, the most popular of generic *wu-shu* methods.

Our purpose in writing this book is to outline the basic spirit and mechanics of a specific Chinese fighting art that is little known even in the People's Republic of China. This art, best known by its formal name in the Hakka dialect of Chinese, *Chuka Shaolin*, is of an amazingly simple mechanical nature, which permits it to be readily practiced regardless of one's physical type, age, or sex. It is also a highly practical system. As a fighting art it can be effectively applied, after sufficient mastery of its fundamentals, by anyone who needs to defend himself against an aggressor. At the same time, the Chuka system can be considered a form of physical training, for it offers the user an excellent means of achieving and maintaining a high degree of physical fitness.

Who can validly deny that a simple and practical system like Chuka Shaolin is useful in our modern world? It is a regrettable fact that the world today is filled with unscrupulous people who commit acts of violence and terrorism. Therefore the average citizen will certainly find it worthwhile to master some practical means of self-defense. And how many people can claim truthfully that they are in the best possible physical condition, or that they can maintain such a condition without some regular form of exercise? With these major considerations in mind, we feel it appropriate and timely to present the basic elements of the Chuka art of *shaolin*. We offer this system as a beneficial addition to the usual demands on the average person's time and energy.

We hope that the reader of this book will become sufficiently interested in Chuka Shaolin to seek competent instruction. However, even should this book serve only to

inspire the reader to seek out a different form of Chinese combative art, we will feel that our efforts have been worthwhile.

Certain factors made the production of this book unusually difficult. For one thing, the photographs illustrating the text had to be taken during the hot, wet monsoon season in Southeast Asia. Some lack of photographic clarity is due to these adverse conditions. Moreover, Chuka Shaolin techniques are carried out at high speed and contain many subtleties that are difficult to photograph. If the reader finds that some of the illustrations do not conform exactly to the descriptions in the text, he should take the text as his arbiter.

Unless otherwise stated, all Chinese terms in this book are in their Mandarin forms; these are rendered in simplified phonetic spellings that are not intended to conform to any particular system of romanization.

We wish to express our sincere gratitude to Tan Hun Poay for his role as technical adviser and also as a model in the self-defense situations in chapter five, and to Ong Tatt Lin, Chan Lean Lee, Saw Seng Bok, Ching Poh Chye, See Huck Guan, and Soon Boon Huat for acting as assailants in the self-defense situations.

Cheong Cheng Leong
Donn F. Draeger

Penang, 1977

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CHAPTER BACKGROUND

ORIGIN OF CHUKA SHAOLIN A great variety of hand-to-hand fighting arts has been found in China since man first appeared there many thousands of years ago. In past times, especially during the T'ang dynasty (A.D. 618-907), apparently very few men were without skill in fighting arts. During the reign of the first emperor of the T'ang, Tai-tsung (626-49), the heroic efforts of the fighting monks of the Shaolin Temple in Honan province enabled the emperor to turn aside all challenges to his rule. Thereafter the fame of the Shaolin Temple fighting methods spread rapidly throughout China, and the name of this temple became synonymous with certain types of fighting arts themselves. Thus there began the systematic development of the so-called shaolin arts of combat.

Though historical material on the Shaolin Temple in Honan is sparse, scholars generally agree that there was a second Shaolin Temple located in Fukien province and that the latter temple became a focal point for the study of the art of close combat. It is believed that during the reign of Emperor K'ang-hsi (1661-1722) of the Manchu, or Ch'ing, dynasty (1644-1912), the imperial armies contained one hundred twenty-eight fighting monks from the Fukien Shaolin Temple. These monks distinguished themselves in action against the raiding nomadic tribesmen who were attacking the western borders of the Chinese homeland. Later, however, Manchu officials convinced Emperor K'ang-hsi that the Fukien Shaolin Temple was the spawning ground for antigovernment forces, and the emperor's imperial armies razed the temple. Only five monks are said to have escaped, and the systems of combat that they are supposed to have developed are said to be the basis of all modern shaolin.

An anti-Manchu movement gradually gained momentum in China. The Shaolin Temples in Honan and Fukien, which had been rebuilt by Emperor Ch'ien-lung (r. 1736-95), attracted a formidable number of people who made a serious study of combative arts, including the now well-known shaolin styles. The temples thus became a hub of combative studies and a great repository of knowledge concerning vigorous physical training regimens, thus stimulating the growth of all Chinese fighting arts.

Tradition has it that Leow Fah Shih Koo, a Buddhist nun, was a combative arts expert who resided at the Fukien Shaolin Temple in the late eighteenth century. Because

of the troubled times and the relentless pressure of the imperial government's surveillance of the temple, Leow left the temple in search of more peaceful surroundings and finally made a hillside cave in Kwangtung province her home. This cave was later named Pai-hao Toong (White Crane Cave) in her honor, and from this name we may deduce that she was expert in *pai-hao* (White Crane), a style of shaolin.

Leow was also an herbalist. She frequently descended into the nearby village to sell medicines she had compounded in her lonely cave retreat. On one occasion, while she was near the village granary, she heard the crying of small children. Upon searching the granary she found two little girls sobbing. The badly frightened children told Leow that they were sisters whose wealthy parents had been killed by bandits while robbing their home. The sisters identified themselves as Chu Meow Eng and Chu Meow Luan and said that they were hiding from the bandits.

The Chu sisters were happy to follow Leow back to her cave home, where the compassionate nun cared for them as if they were her own children. In time the two sisters showed great promise in the art of shaolin that Leow taught them. They also learned to assist Leow in the selection and preparation of herbs for compounding medicines. As the sisters matured, Leow encouraged them to study the fighting actions of various animals and insects, and to incorporate many such movements into their already high level of skill in shaolin. Accordingly, Meow Eng and Meow Luan adapted the fighting movements of the praying mantis, the tiger, the monkey, the snake, and other creatures, melding these to the methods they had learned from Leow. Leow formally named the sisters' synthesized style of combat Chuka Shaolin; *chu* deriving from the surname of the sisters and *ka* meaning "family," the name translates as "Chu-family Shaolin." Her deep sense of humility caused Leow to avoid the use of her own name in naming the fighting-art synthesis of the two sisters; but in deference to the Shaolin Temple at Fukien, where she had originally trained, she insisted that the new art be identified as a form of shaolin. Thus, though there was a great number of shaolin styles at the Fukien Shaolin Temple, Chuka developed independently of these and takes its rightful place as a legitimate shaolin form of combat.

Leow had a profound effect on the two Chu sisters. She taught them that their shaolin art was to be preserved in unchanged form for posterity, but that it must be taught only to worthy persons. She warned against "two-legged tigers," meaning faithless people who might seek to learn the Chuka art for illicit and selfish reasons.

After Leow's death the two sisters dedicated their lives to the teaching of the Chuka system, always bearing in mind the kindness of their benefactor and the glorious reputation of the Shaolin Temples, and maintaining a burning desire to avenge their parents. The sisters made the White Crane Cave their base of operations.

One day when the Chu sisters were in the village in the valley below their cave, they happened to pass a group of boys fighting in a rice field, tossing mud at each other. A badly directed clump of mud struck one of the sisters, and all the boys but one fled. The frail and frightened youth who had remained behind wept as he admitted to the sisters that it was he who had thrown the mud that had struck one of them. He insisted that he had not intended to hit either of them but was simply frantically slinging mud

in all directions to prevent the other boys from bullying him as was their daily custom.

The boy's name was Ooh Ping Kwang. He was an orphan who tended the cows and did other chores on his uncle's farm in exchange for his keep. The frail boy so impressed the sisters with his honesty and good behavior that they approached his uncle and asked permission to look after the boy. The uncle was sympathetic. He granted the sisters' request on the condition that they teach the boy shaolin. After all, the uncle reasoned, would the boy's future not be safer if he was skilled in combat? Little Ooh was only nine years old when he followed the Chu sisters to their cave on the hill.

Ooh grew to manhood and continued to serve the Chu sisters with great dedication. His skill in Chuka Shaolin was of the highest order, and he also became an outstanding herbalist. On the death of the second of the sisters Ooh, now almost forty years old, descended from his cave home and settled in the village, where he married a local girl. He set about imparting his knowledge of shaolin and herbs to his relatives and trusted friends, never forgetting the memory of the Chu sisters and their strict teachings.

Lee Siong Pheow (1886-1960) was one of Ooh's best disciples. He was trained in a more rigorous manner than any other of Master Ooh's disciples, serving a long apprenticeship. Lee worked hard during the day, fully occupied with domestic chores in his master's household. Every evening and early each morning Master Ooh directed Lee's shaolin training. Lee was required to undergo unrelenting practice of various stances and postures, an enervating and boring kind of training. But he persevered. His only problem was his temper. While he willingly accepted the hard work and the beatings administered by his master and whatever harsh punishment the master might decree to correct mistakes made in training, Lee could not accept domination by others.

Master Ooh's son found no protection from Lee's skill in shaolin in the fact that his father was Lee's master. Lee regularly administered a severe beating to his master's son, defeating him soundly in sparring practice, and on one occasion severely injured him. For this misdeed Master Ooh meted out drastic punishment. Using a long hardwood staff, the master so fiercely struck Lee's fist and foot that the blows crippled Lee for the rest of his life. While such a severe lesson would surely have discouraged a lesser man, it only served to make Lee realize that his skill was not yet perfect. He had to train even harder than in the past. Lee's assiduous efforts finally brought him to the highest level of Chuka Shaolin excellence, and no local fighter could best him.

CHUKA SHAOLIN TRANSPLANTED TO MALAYSIA In 1930 Lee emigrated to Malaysia (then Malaya). He settled in the Ayer Itam quarter of Penang, where he earned his living as an herbalist and traditional physician. He followed the strict traditional policies of his Chuka predecessors, especially the rule of choosing students for shaolin study very carefully. He required each candidate for study to accept certain conditions. The candidate was to kneel before him holding a cup of Chinese tea in one hand and a small red envelope containing money in the other (a red packet is customarily used when paying a master-teacher). By this method Lee tested the candidate's humility and sincerity. Many refused to kneel before him, instead offering surly challenges to

test his skill against theirs. Lee always obliged, meting out severe beatings in exchange for such rash challenges; he was never known to be bested. After being defeated, some of these stubborn challengers willingly became his students, bringing their red envelopes fully packed with money.

Cheong Cheng Leong, a native-born Chinese Malaysian boy, knelt before Master Lee and indicated that he wished to begin the study of Chuka Shaolin at the age of ten. Young Cheong had learned of the simplicity and deadly effectiveness of the Chuka art, which the villagers said was due to use of the secret "phoenix-eye fist." A shaolin expert using this fist in a certain way could kill or maim a person with one blow. Cheong was captivated by the idea of acquiring such power, and it was this that brought him to kneel before Master Lee. Cheong cherished the normal boyish desire to become a strong and skillful fighter, for among boys his age in Ayer Itam the ability to fight and to prevail against bullies increased one's standing.

But young Cheong knew better than to tell Master Lee that he wanted to learn shaolin in order to become a good fighter. He had been told that others who had expressed such a reason for study had been rejected by Master Lee. "Why do you wish to learn Chuka Shaolin?" asked the master. Cheong had no honest answer and remained silent. Master Lee broke the embarrassing silence, saying, "Good, no fighting," and accepted Cheong as one of his disciples. His master's trust in him inspired Cheong to appreciate the ethical concept of Chuka Shaolin that stresses the avoidance of personal conflicts.

Leong trained daily for ten years, practicing basic skills. Always he was guided by his master's principles: (1) do not create or seek trouble, (2) do not teach people of unproven character what you have learned, and (3) always be humble and respectful to others. A breach of any of these principles, Cheong knew, would mean his expulsion from Chuka Shaolin; and Master Lee never gave an offender a second chance.

In spite of Master Lee's insistence on avoiding trouble, he was not the man to turn aside slighting comments about his Chuka art. On one occasion, after a junior complained to Cheong that a group of boys had chided him about the Chuka art being a poor method of combat, Cheong reported this to Master Lee. The master's reaction greatly pleased Cheong: "You, Cheong," said Master Lee, "go out and show them some color [teach them a lesson]." Cheong, accompanied by the junior who had been offended and one of Lee's most skillful assistant instructors, made his way toward the place where the group of hecklers habitually gathered. On seeing the small but determined group of Chuka exponents approaching, the hecklers disbanded and hurriedly disappeared, never again to bother any Chuka exponents.

Master Lee continued to teach selected students his shaolin art until his death. He placed no emphasis on gathering great numbers of disciples but chose rather to put quality before quantity. From among his disciples there has developed a solid core of Chuka experts in Malaysia.

CHUKA SHAOLIN IN MALAYSIA TODAY Master Lee's death brought Cheong to the position of master-teacher and chief authority in Malaysia for Chuka Shaolin.

Cheong's position is recognized by Master Lee's widow, herself an herbalist. While maintaining the strict policies of his Chuka predecessors, Master Cheong Cheng Leong is also concerned for the future of the Chuka art. More than twenty-five years of experience in his art have taught him that training in fundamentals is the only correct approach to mastery of the art. Master Cheong chooses only those of sound character for the study of Chuka Shaolin; beyond that, he looks for people who display initiative in training. A high degree of moral courage is required in one who hopes to excel in this art, for there is, unavoidably, a considerable period during which the trainee must face the rigors and adversities of repetitive and tiresome drills.

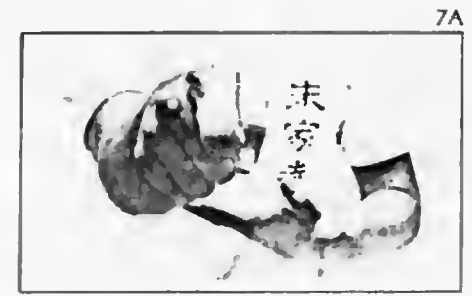
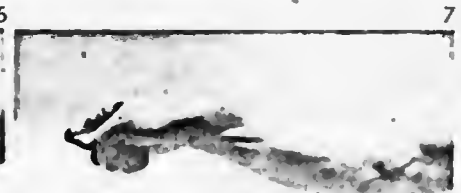
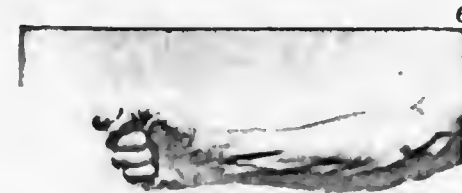
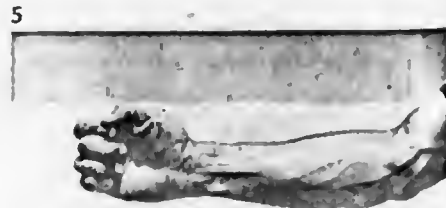
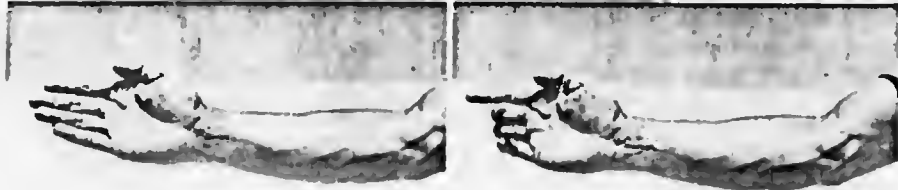
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CHAPTER

FUNDAMENTALS

ALTHOUGH THE MECHANICAL BASIS of the Chuka Shaolin art is quite simple, there are certain fundamentals that must be thoroughly understood and continuously practiced if the exponent is to develop and maintain an effective level of skill. These fundamentals are (1) forming anatomical weapons, (2) assuming stances and postures, (3) making body displacements, and performing (4) handwork and (5) kicking actions. All these important individual skills must be mastered. When the exponent has mastered each skill, he must learn to combine them in various ways with the other elements to form the specific patterns of action that lie at the very root of all sound Chuka Shaolin technique. Moreover, each of these separate skills and their combinations are to be appropriately applied in the study of self-defense.

In this chapter the exponent of shaolin will find at his fingertips a ready reference to the most basic of Chuka fundamentals, which are explained and illustrated in such a way that the average person can readily learn them. It is important to realize that each fundamental is presented in an established order in relation to the others. This order is not arbitrary but represents the normal step-by-step progression in which the exponent learns the basics when he is under the guidance of a qualified Chuka instructor. More will be said of this established order in the next chapter in relation to how the exponent can best use the various fundamentals in his training program.



Anatomical Weapons: The Hands

PHOENIX-EYE FIST The Chuka Shaolin expert is adept at forming, reforming, and delivering the *fung-yen*, the "phoenix-eye fist." This fist is the special hand formation and natural weapon of the Chuka exponent when it is used in conjunction with certain other fundamentals that are characteristic of the Chuka system. The method of forming the phoenix-eye fist must be very carefully studied and constantly practiced so that it can be made in the shortest possible time. When forming the phoenix-eye fist:

1. Begin with your hand open (right hand shown) and relaxed, fingers straight, thumb extended naturally, all digits positioned without tension (fig. 1).
2. Curl your little, ring, and middle fingers as a unit inward toward the palm, leaving your forefinger and thumb extended without tension in a natural manner (fig. 2).
3. Fully curl your little, ring, and middle fingers into the palm of your hand and squeeze them tightly into place (fig. 3). Begin to curl your forefinger toward the palm, but leave your thumb extended without tension in a natural manner.
4. Maintain the curled and tightly squeezed formation of your little, ring, and middle fingers as you position your forefinger, which should be curled into position with its middle knuckle projecting beyond the line of the middle knuckles of the other fingers. The tip of this finger is anchored against its own base knuckle, and is approximately on the line formed by the middle knuckles of the other fingers (fig. 4).

5. Complete the formation of the phoenix-eye fist by locking the projecting forefinger into position with pressure from your thumb, the inside lateral edge of which is bent and brought tightly against the fingernail of the curled and projecting forefinger (figs. 5, 6).

The phoenix-eye fist is not generally used in the position shown in figure 6 but rather as shown in figures 7 and 7A; more will be said later in this chapter about the way of using the phoenix-eye fist. In the next chapter a training method that can be used to toughen the fist will be given.

Whereas the phoenix-eye fist is generally regarded by the exponent of Chuka Shaolin as his most used and most effective anatomical weapon, he places a great deal of reliance upon several other natural weapons as well. Among these weapons are what Chuka exponents call the "tiger-paw," the "spear-hand," the "palm-heel," and the "double-dragon." Each of these hand formations must be assiduously practiced so that it can be instantly formed, reformed, and readied for instant use when the situation demands.



TIGER-PAW Chuka Shaolin exponents call a special formation of the open hand *hou-jau*, "tiger-claws" or "tiger-paw." Forming the tiger-paw is simple, but there are some special points to be observed. Splay and bend the fingers and thumb of each hand. Hold fingers and thumb in position by means of strong tension focused inward throughout the whole hand, as if trying to grip a large ball by finger pressure alone. In the next chapter a training method that is used to bring strength and toughness to the fingers will be discussed.



SPEAR-HAND The formation of the open hand in which the fingers are held rigidly in an extended and joined position, with the bent thumb compressed at the base knuckle of the forefinger, is called *chiang-to shou*, "spear-hand." In the next chapter a training method for strengthening and toughening the spear-hand is described.

PALM-HEEL The "palm-heel" formation of the open hand is called *chang*. It may be formed directly or it may be the result of modifications of the phoenix-eye fist, the tiger-paw, or the spear-hand, although the use of the palm-heel is quite different from that of any of these other weapons. In the next chapter an exercise for developing the power of the palm-heel will be given.



DOUBLE-DRAGON When the hand is formed with the first and second fingers bent and projecting like prongs, to the Chuka exponent it represents the probing heads of two dragons and is therefore called *swang-loong*, "double-dragon." This hand formation can be instantly formed either from the open hand or from any of the other basic hand formations of the Chuka art (phoenix-eye fist, tiger-paw, spear-hand, or palm-heel). In the next chapter a general strengthening exercise for the fingers will be discussed.



Anatomical Weapons: The Arms

INNER AND OUTER EDGES OF FOREARM The Chuka exponent uses his forearm in two basic ways as a weapon with which to deflect an aggressor's arms or legs. It is essential to recognize the difference between deflecting actions and blocking actions. Deflecting actions brush or slip aside the force of an oncoming attack, causing it to be misdirected; blocking actions stop an oncoming force by directly opposing it, force for force. Use of the inner edge of the forearm (ulnar) as the contact surface to *kher*, or deflect, an attack is called an inner-forearm deflection; use of the outer edge of the forearm (radial) for making a *kher*, or deflection, is called an outer-forearm deflection.

ELBOW The elbow is one of the hardest points on the human body. Because of its durability, the Chuka exponent makes valuable use of the elbow in close infighting situations. When the arm is bent so that the biceps is fully flexed, the point of the elbow is a ready striking surface used in delivering a powerful blow.

Anatomical Weapons: The Feet

In the exercise of his art the Chuka exponent is generally well prepared to use his feet in ways that are made more effective by the fact that he is wearing some kind of foot-gear. But all these standard uses of the feet as weapons, with the possible exception of the tips of the toes, can be made without bad effects even when barefoot.

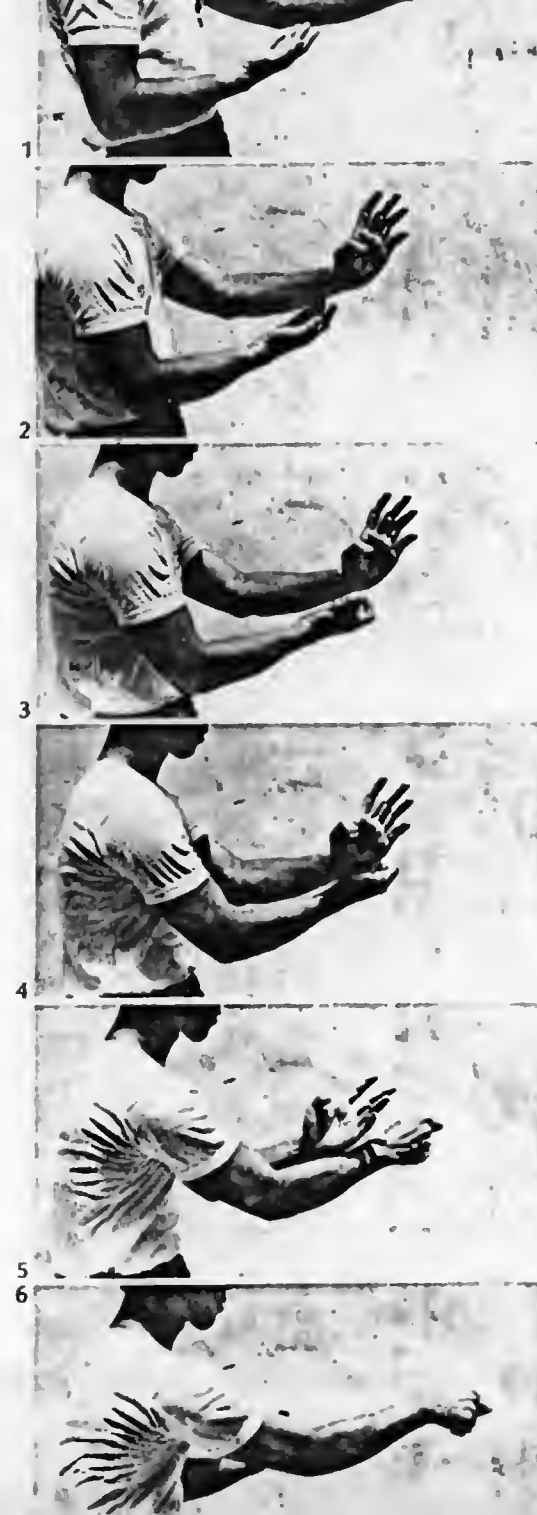
The Chuka Shaolin adept specializes in the delivery of what he calls "short-punch" actions. In a short punch, the punching fist travels over less distance than necessary for the delivery of what is known as a "long punch." In making a short punch the exponent does not fully extend his punching arm, whereas in making a long punch the punching arm is fully extended. Some systems of shaolin specialize in either short-or long-punch methods, while other systems stress the balanced use of both short and long punches. Chuka Shaolin is based on the use of only the short-punch method. The obvious result of this selection is that it enables the exponent to punch at an extremely rapid rate, one so fast that it makes blocking or parrying of multiple punches almost impossible.

The short-punch method also means that the exponent must deliver his punches from a position much closer to his enemy than that of the shaolin exponent who relies upon long-punch methods. Therefore, at this closer range the Chuka exponent, in addition to making effective use of his hands and arms to cover his body in protection against the enemy's attack, must be able to move quickly and evasively should it become necessary to escape from an enemy's attack. More will be said later in this chapter of the manner in which the Chuka exponent moves and maneuvers his body.

It is important here to understand that the Chuka exponent uses only the phoenix-eye fist in delivering his short punch. He makes no use of the well-known ordinary forefist that is commonly used by exponents of most other systems of sparring. The precise manner in which the Chuka exponent delivers the phoenix-eye fist will be detailed later in this chapter, but it is necessary first to examine some of the characteristics of the Chuka short-punch action.

In figures 1 to 6 we see the short range over which the phoenix-eye fist (right fist shown) travels on its way to a selected target. The punch begins with the punching hand held open, palm up, fingertips near the elbow of the free outstretched left arm, the palm of that hand upward. The fist is formed only after the punching hand is already traveling forward and is about to cross under and move beyond the wrist of the extended left arm. Notice that this fist is screwed into the target, counterclockwise as viewed by the puncher, beginning at the point of formation. With this screw action there is also an additional final snap of the fist downward as the fist is turned knuckles up (back of the hand up) upon striking the target. That the arm is not fully extended at the time of the fist's striking the target is clearly seen; the contour of the arm and fist is bowed, that is, it is convex along the upper surface of the forearm toward the wrist and fist. Because he does not fully extend his punching arm, the Chuka exponent is able to avoid the danger of joint locks that an alert enemy might try to use against the punching arm.

Stance and posture while punching with the phoenix-eye fist will be discussed in the section of this chapter on handwork.



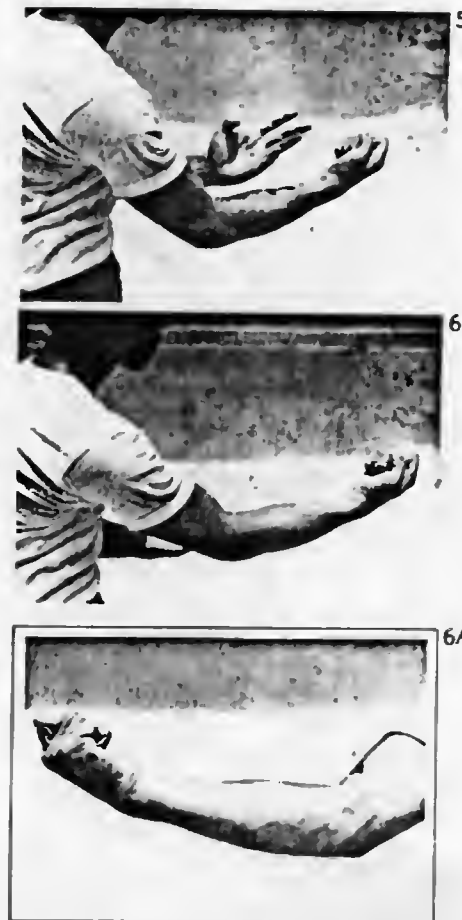


Figures 1A-6A show the same short-punch action from a frontal view; we can readily see the formation of the fist and the screw-in action of its delivery. Here it is important to notice that the elbow of the punching arm (right) is held down and in, close to the body, and that it continues to be held in as the punch is being delivered, even at the moment of impact. This use of the punching forearm and elbow provides a good deal of protection, specifically a covering action—sometimes a deflecting action—for the side-front and midsection of the puncher's body. But this protection is only half the story. The exponent's free arm, which is not engaged in punching, also assumes a covering role, protecting the other side-front of the puncher's body. As the phoenix-eye fist moves forward, the free arm is withdrawn and positioned bent, elbow down, with the fingers of that hand, palm up, near the elbow of the punching arm.



When the Chuka exponent punches with his phoenix-eye fist and *does not* screw it into the target, he terms this action *an chong kai pauh*, which means that the fist appears suddenly without

warning, like an explosion erupting in total darkness (figs. 1-6, 6A). With this kind of phoenix-eye punch, everything that has been said about the normal short-punch method holds true except that the exponent leaves his fist with knuckles down (back of the hand down) as he strikes forward at the target. Notice that the trajectory of this delivery of the phoenix-eye fist rises upward on a slight diagonal; in this respect it does not differ from when the fist is screwed into the target.



Stances and Postures

It is useful to distinguish between the concepts of stance and posture as they apply to the Chuka fighting art. Stance refers to the position of the exponent's lower body, mainly that of his legs; posture has to do with the exponent's overall body position, especially that of his upper body, or torso. Thus, it is possible for the exponent to assume a particular stance and use it with different postures. The expert exponent pays a great deal of attention to both stance and posture, for these fundamentals are at the base of his fighting technique.

Stance can be likened to the taproot of a tree or the foundation of a building. Posture is like what appears above the ground. When the taproot is properly formed and deeply embedded in the soil, or when the foundation of a structure is solidly built, the superstructure is generally strong. But if the underpinnings are weak, the superstructure cannot be guaranteed to be stable no matter how good the materials and workmanship that go into its production.

In reality, however, the Chuka Shaolin exponent thinks of stance and posture as an inseparable whole. He calls this combination *sze*. There are only two primary types

of stance-posture combinations to be practiced in basic Chuka training. But the exponent never plays down the importance of these two types, for he knows that his whole art depends on his mastery of these combinations. How well he moves, punches or strikes, covers or deflects, or kicks in the formal pattern-practice of his art, or in the application of his art to self-defense situations, is entirely dependent upon his ability to assume and use sound stance-posture combinations.

READY POSITION Before an exponent can begin to practice stance-posture combinations and other fundamentals, he must learn and make use of the so-called ready position, *choon-pei*. The ready position enables the exponent to proceed in his training in an orderly manner and is a convenient starting point from which to begin the study of stances and postures. Assume the ready position as follows:

1. Stand erect, chin in, eyes to your front. Position both feet in line, parallel and close together. Place both hands on your hips (figs. 1, 1A). Remove all tension from your muscles; close your mouth and breathe naturally through your nose.
2. Figures 2 and 2A show a modified form of the ready position; only the positions of your arms and hands are changed.





HORSE-RIDING STANCE The most fundamental Chuka stance-posture combination is called *ma-pu*, an expression that suggests the proper position of a rider and fighting man astride a horse. Therefore *ma-pu* is commonly referred to as the "horse-riding stance." As the name suggests, the lower body of the exponent is positioned in such a way as will permit him to mount, ride, and control a horse; both legs are widely spread and bent, with the feet positioned as if resting securely in stirrups. The positions of the legs and feet afford stability to the upper body. This is a very solid stance, but it must not be thought of, or used, in such a way as to render the exponent helpless to move quickly into another position (body displacement). If the horse-riding stance in any way hinders the exponent's mobility, it is being wrongly performed. The horse-riding stance can be used with three postures: a central, a right, and a left posture. Assume the horse-riding stance as follows:

1. Stand in the ready position (fig. 1).
2. Simultaneously "walk" both feet outward four times, beginning by pivoting on your heels and moving the front of your feet widely outward, then pivoting both feet on the front part and moving the heels outward. Position both feet flat on the ground, toes pointing directly to your front; the inner edges of your feet face straight ahead, but the outer edges appear to be somewhat curved convexly (figs. 2-5).
3. As you move your feet outward, bend both knees and lower your body; in their final positions your thighs are positioned in a plane that is a bit higher than parallel to the ground. Distribute your weight evenly over your feet. Bow your legs and squeeze both knees a bit inward so that they fall inside a line projected vertically upward from the inside edges of your feet (fig. 6).
4. When viewed from the side, the points of both your knees fall slightly in front of a vertical plane extended upward from the tips of the toes (figs. 6, 6A). This is the horse-riding stance taken with a central posture. It finds a limited use in

6A



Chuka technique, where it serves as an intermediate position between the right and left horse-riding stances, the latter two forms being more commonly used. The following keypoints apply to the horse-riding stance with a central posture:

- a) The final position of your feet must be farther apart than the width of your shoulders.
- b) Shift your weight ever so slightly forward over the front of your feet; do not rock back onto your heels. Grip the ground firmly with your toes; do not just stand "on" the ground.
- c) Keep your upper body erect, chin in, eyes to your front, chest slightly hollowed, back curved convexly and your buttocks tucked tightly in. Keep both shoulders on the same level and hold them sloping downward with slight tension.



Continue by assuming a right horse-riding stance in the following manner:

5. From the central posture in figure 6, keep both feet in place as you twist your upper body to the right. Face forward over your now advanced right leg. Slide your left hand a bit forward in the new direction and place it palm down, fingertips almost in contact with those of your right hand, atop your right thigh. Center your weight evenly over both legs. Keep your chin in and look straight ahead in this new direction (figs. 7, 7A, 7B).

To assume a left horse-riding stance:

6. Begin either from the right horse-riding stance (fig. 7) or the



central posture (fig. 6), and without pivoting or moving your feet twist your upper body to your left until you face forward over your now advanced left leg. Position both your open hands, palms down, fingertips almost touching, atop your left thigh (figs. 8, 8A).

The following keypoints apply to the right and left horse-riding stances:

a) When you twist your upper body to right or left you will lose some of the symmetry, with regard to the position of your legs, that you can easily maintain when the horse-riding stance is taken with the central posture. This loss of symmetry is due to a slight additional bending of your rear leg at the knee, but that increased bend must be strictly limited; too much bending of the rear knee will seriously weaken the Chuka manner of assuming the horse-riding stance.

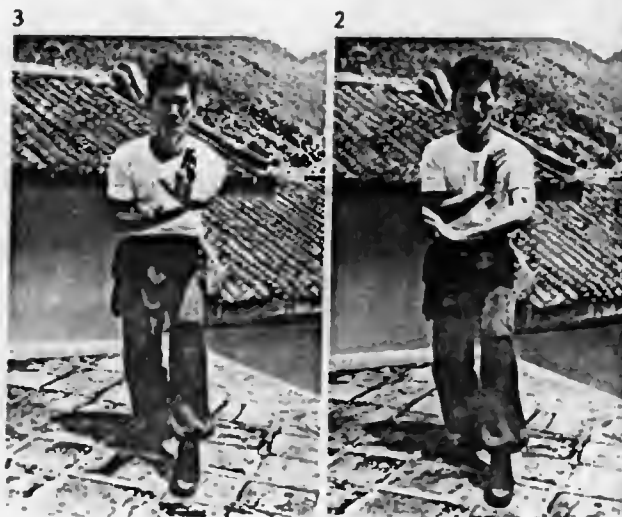
b) Do not allow your feet to pivot or move as you twist your upper body into the left or right posture.



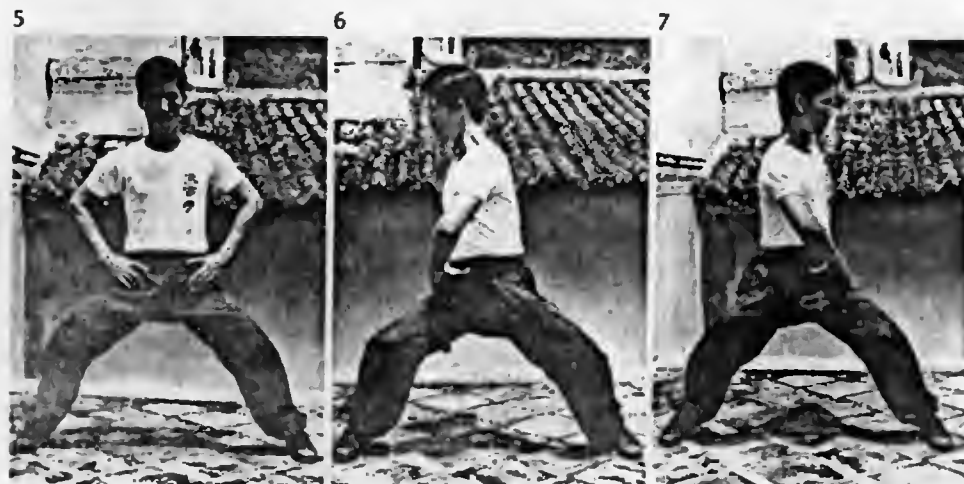
Advanced exponents seldom "walk" their feet out from the ready position when assuming the right or left horse-riding stance. They simply arc-step the appropriate foot (right foot shown) from the ready position directly into the final position required by the stance, that foot moving forward and then sideways in an arc. Figures 1 to 7 show this advanced procedure from the front. All other mechanical requirements of the central, right, and left horse-riding stances apply when making these stances in the arc-step fashion.

For uses of the horse-riding stance, refer to the section on body displacement in this chapter and also to chapter three.





HANGING-HORSE STANCE The second stance used in basic Chuka training is called *tiow-ma*, "hanging horse," in reference to the advanced leg of the exponent, which "hangs," or more properly, is made to "float," without being substantially weighted, as it is extended in front of the exponent. Whereas the horse-riding stance enables the exponent to deliver strong handwork from a solid double-weighted footing, the single-weighted footing of the hanging-horse stance imparts a light evasiveness to the exponent's ability to deal with an enemy; from this stance he can quickly move away from an attack. When assuming the hanging-horse stance he can punch, strike, and parry with devastating effect, and can also deliver different kinds of kicks in a deceptive fashion, a tactic denied him when he stands in the horse-riding stance.



Assume the left hanging-horse stance as follows:

1. Stand in the ready position (fig. 1).
2. Shift your weight onto your right leg, bending the knee slightly as you lower your body a little over this "platform" leg. At the same time advance your left leg, lifting it a little so that the knee is slightly bent and the tips of the toes are lightly brushing the ground in front of you. As you do this bring both arms, hands held open, in front of your body; your left arm, bent at the elbow, moves forward from a position underneath your right arm, which is also bent. Position your left arm ahead of, and higher than, your right arm; your left palm faces forward and a bit to your right-front corner at the level of your chest, while the left elbow is dropped and held in close to your side to protect the left side-front of your body at the level of your solar plexus. Hold your right elbow near your right side and turn the open palm of the right hand upward, the fingertips almost touching the inner underside of your advanced left elbow. Look directly forward in the direction of your advanced left leg (figs. 2, 3).

To assume a right hanging-horse stance:

1. Begin from the ready position (fig. 1).
2. Move your right leg forward and adhere to all the mechanical requirements of the left hanging-horse stance but substitute "right" for "left" in the instructions (figs. 4, 5).

Improve your understanding of figures 1-5 by studying figures 1A-3A and 1B-3B, which show the left and right side views of the hanging-horse stance. The following keypoints are relevant to the hanging-horse stance:

- a) The majority of your weight (90%) is centered over your rear platform leg.
- b) Your platform heel is positioned inside a line dropped vertically from the rearmost extremity of your buttocks to the ground.



c) Curve your back convexly, buttocks tucked in tightly, as you hollow your chest; keep your chin in. Notice that a continuous curve can be traced by a line drawn from the back of your head down your back and along the underside of the thigh of your advanced leg to the toes of that foot.

d) The knee of your advanced, or "hanging," leg must be turned slightly inward toward the knee of your platform leg. The ankle of your advanced leg is flexed downward to point the toes of that foot down and slightly inward as they brush lightly against the ground.

e) The hand of your leading arm extends beyond the toes of your advanced (hanging) leg, while your other hand lies just above both knees.

For uses of the hanging-horse stance in training see chapter three.

1B

2B

3B



It is not enough simply to understand the theory of and to be able to assume correct stances and postures. Unless these important fundamentals can be used properly in conjunction with body movements, that is, with the displacement of the body, they will be of little practical value, especially in self-defense situations. Body displacement is called *pu-fa*. Three distinct methods of body displacement are practiced at the basic level of Chuka Shaolin training. The exponent is strongly advised to practice these three methods relentlessly if he ever hopes to acquire a creditable and functional Chuka Shaolin technique. More will be said in chapter three of how the body displacement exercises learned in this chapter should be used in training. Here it is enough to outline the mechanics of the three basic methods of body displacement.

FORWARD HORSE The expression *chin-ma* refers to the powerful forward-surfing movement of a horse and rider as the latter sits astride the animal in the proper way. Thus the "forward-horse" exercise combines the horse-riding stance with successive linear displacements made in a forward direction. This is an especially difficult exercise and is always a severe test of the exponent's adroitness. Every exponent of Chuka Shaolin finds this drill fatiguing and a real challenge to his physical fitness. A strong sense of timing is necessary to properly perform the forward-horse exercise, which teaches the exponent how to maintain a solid stance in both right and left postures as he makes rapid but subtle forward movements.

To perform the forward-horse exercise:

1. Stand in the ready position (not shown). Then arc-step your right leg to your right side, twisting your upper body to your right, and assume a right horse-riding stance (fig. 1).

2. Maintain your stance and posture as you begin to move directly forward in the new direction, toward your right leg (what was your right side as you stood in the ready position). Do this by lifting your right foot a very little, heel up, in order to slide-step it quickly forward, toes first (fig. 2). At the same time that the heel of your advancing right foot comes down fully on the ground to complete the forward movement of that foot, move your trailing left





foot forward in the same direction by sliding it over the ground with the toes pointing outward and somewhat to the rear (fig. 3).

3. Repeat this stepping action and forward displacement the desired number of times. Figures 4 and 5 show another complete displacement along the original line of movement.

4. Reverse the direction of your displacement by performing this exercise from a left stance.

5. To perform this exercise to the left (not illustrated), you must first assume a left horse-riding stance. Do this by twisting your upper body to your left and face the direction from which you have just come.

6. Move forward in the new direction (what was your rear in fig. 5) in the same way that you did from the right horse-riding stance.

7. Repeat this stepping action and forward displacement the desired number of times before terminating one cycle of this exercise.

The following keypoints apply:

a) The toes of your advancing foot literally brush over the ground; do not lift that foot too high.

b) Your trailing foot must make full contact with the ground as quickly as possible, ideally at the same instant that the heel of your leading foot touches down.

c) Keep your weight centered equally over your feet as far as possible, and look in the direction of your movement.

d) Do not bob your body up and down.

e) Your trailing foot moves forward the same distance as your leading foot. Do not exceed a one-foot displacement in any one forward movement.

An explanation of how the forward-horse exercise is used in training will be found in the section of this chapter devoted to handwork and also in chapter three.



DODGING HORSE The name of this exercise is *san surn-ma*, or "dodging horse," because the pattern of body displacement made when performing this exercise resembles that of a startled horse dodging sideways and darting forward with a sudden burst of speed. In this drill the exponent makes considerably longer displacements than were possible with the forward-horse exercise and combines these longer displacements with evasive side-stepping actions. To perform the dodging-horse exercise:

1. From the ready position (fig. 1) shift your weight onto your right leg, turn your upper body a bit to your left, and arc-step your left foot widely to your left side, toes pointing outward (fig. 2).

2. Shift your weight onto your left leg and bring your right foot up alongside and inside your platform left foot; do not weight your right leg (fig. 3).

3. Without pausing, step your right foot forward and a bit inward in the direction of your right-front corner. Twist your upper body to your right and assume a right horse-riding stance (figs. 4-6).





4. Thereafter, shift your weight back onto your bent rear left leg and bring your advanced right foot back to a position along the inside of your platform left foot, but do not weight your right leg (figs. 7-9).

5. Quickly arc-step your right foot widely to your right side, toes pointing outward (fig. 10). Shift your weight onto your right leg and as your body passes through the horse-riding stance with a central posture, begin to turn your upper body a bit to your right (fig. 11).

6. Bring your outstretched left leg alongside your right leg, feet close together, but do not weight your left leg (fig. 12).

7. Step your left foot forward and a bit inward to your left-front as you twist your upper body to your left and assume a left horse-riding stance (figs. 13, 14).

8. Return to the ready position (fig. 1) by shifting your weight back onto your bent rear right leg and bringing your advanced left leg back, to position that foot inside and alongside your right foot (figs. 13, 12). Without a pause, step your left leg a bit to your left side, weight that leg, and bring your right foot alongside it. Stand erect to complete one cycle of this exercise in the ready position (fig. 1).

9. Repeat this exercise the desired number of times.

10. The dodging-horse exercise can be performed from a right hanging-horse stance as well. In this case the first side step is made to your right side with your right foot, and the exercise continues in a similar fashion to what has just been described for the left-to-right cycle.

Keypoints for the dodging-horse exercise are as follows:

- Maintain the correct mechanics of proper form for the horse-riding stance.
- When you make your final displacement forward after dodging to the side, focus your eyes in the direction of your advancing leg as you assume the horse-riding stance.



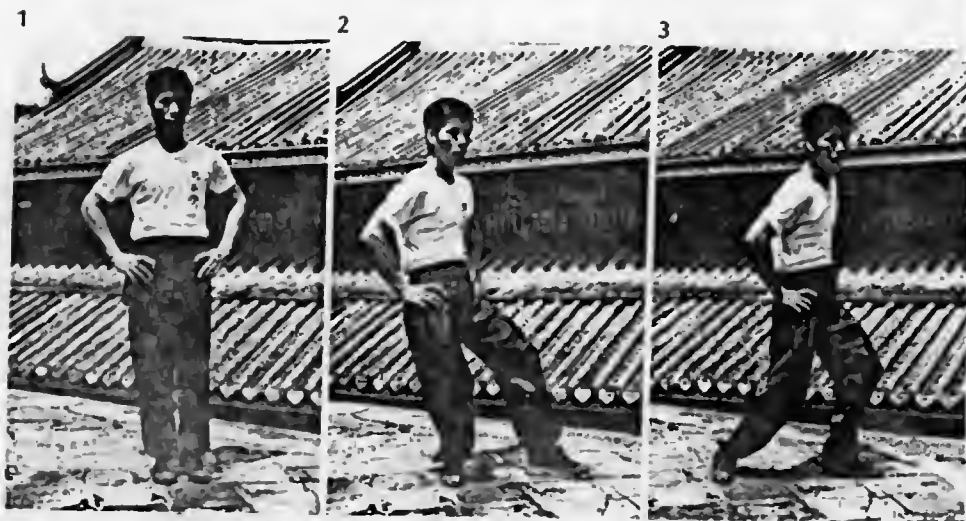
c) The pattern of your displacements traced out on the ground in one complete cycle of this exercise is approximately triangular in shape. The arc-steps that you take to left and right describe the base of this imaginary triangle, and your forward steps, taken as you move into a horse-riding stance on either side, trace the legs of the triangle.

The use of the dodging-horse exercise in training is detailed in chapter three.



SIDE-BODY HORSE In the *siei surn-ma*, or "side-body horse," we have a companion exercise to the dodging horse. The expression "*siei surn-ma*" refers to a horse that is moving powerfully forward in a sideways manner. There are only two major differences between the dodging-horse and side-body-horse exercises. One is that in the present exercise, when making the final displacement forward the exponent moves directly forward, not forward and inward. The second difference is that after completing the forward displacement and upon returning to a central posture in the horse-riding stance, the exponent twists forcefully to each side before making another displacement. If the trainee has practiced the mechanics of the dodging-horse exercise and has a reasonable ability in that exercise, he will find no great difficulty in learning the side-body-horse exercise. To perform this exercise:

1. From the ready position (fig. 1), turn your body a bit to your left and arc-step your left foot widely to your left side, toes pointing outward (fig. 2).
2. Shift your weight onto your left leg and bring your right foot up alongside the inside of your platform left leg; do not weight your right leg (figs. 3, 4).
3. Without pausing, step your right foot *directly* forward, twist your upper body to the right, and assume a right horse-riding stance (figs. 5, 6).
4. Shift your weight back onto your bent rear left leg and bring your advanced right foot back to a position along the inside of your platform left foot, but do not weight your right leg (figs. 7, 8).
5. Quickly arc-step your right foot widely to your right side, toes pointing outward (fig. 9). Your body will pass through the horse-riding stance with a central posture, at which time you begin to twist your upper body to your right to assume a right horse-riding stance (fig. 10).
6. Twist your upper body to your left (figs. 11, 12) and back again fully to your right (fig. 13).
7. Quickly shift your weight onto your right leg and bring your outstretched



left leg alongside your right leg, feet close together, but do not weight your left leg (fig. 14).

8. Step your left foot *directly* forward as you twist your upper body to your left and assume a left horse-riding stance (figs. 15, 16).

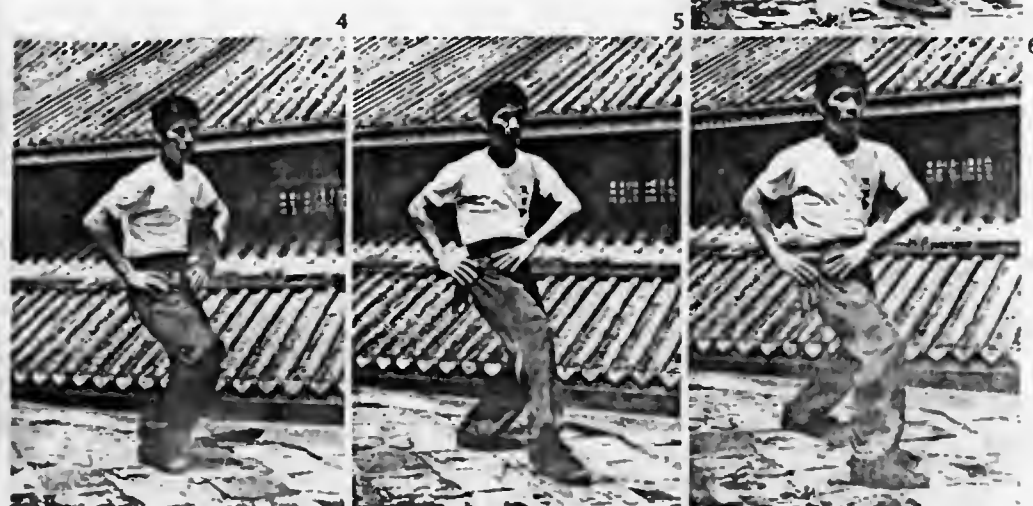
9. Return to the ready position (fig. 1) by shifting your weight back onto your bent rear right leg and bringing your advanced left leg back, to position the left foot inside and alongside your right foot (fig. 15). Without pausing, step your left leg a bit to your left side, weight that leg, and bring your right foot alongside it; stand erect in the ready position (fig. 1) to complete one cycle of this exercise.

10. Repeat this exercise the desired number of times.

11. The side-body-horse exercise can also be performed by making the initial displacement to the right side.

The keypoints of the side-body-horse exercise are as follows:

- a) Maintain the correct mechanics of proper form for the horse-riding stance.
- b) When you make your final displacement forward after dodging to the side, focus your eyes in the direction of your advancing leg as you assume the horse-riding stance.
- c) The pattern of your displacements traced on



The shaolin systems of North China are said to emphasize leg tactics, while shaolin of South China reputedly stresses the actions of the hands and arms. Whether this orthodox view of northern and southern shaolin systems is valid or not is immaterial for the purposes of this book, but it is true that the exponent of Chuka Shaolin is more likely to use his hands and arms for punching, striking, and deflecting actions than to use his legs for kicking tactics. Thus some shaolin exponents claim that the Chuka art exemplifies the orthodox southern Chinese combative traditions.

It is an accepted adage among most expert shaolin exponents, regardless of their particular form of shaolin, that skillful and effective handwork—the punches, strikes, parries, and other actions—can only develop when the exponent has mastered stance and posture combinations and the different methods of body displacement. In one sense, therefore, a demonstration of effective handwork is evidence that the exponent is solidly grounded in stance-posture combinations and displacement mechanics.

The Chuka Shaolin exponent practices a variety of exercises involving handwork, or *shou-fa*. Both simple and elaborate patterns of handwork exist in his technical repertoire, but in this basic treatment of the Chuka art we will concern ourselves only with the most fundamental methods. This is not to belittle the importance of such basic handwork, for what is described here lies at the root of all Chuka technique. A total of nine different exercises involving the use of the hands and arms will be presented, all of which the exponent is expected to master.



the ground in one complete cycle of this exercise is approximately that of a squared-off U. The arc-steps to the left and right describe the base of this imaginary figure, and your forward steps, as you move into a horse-riding stance on either side, trace the legs of this figure.

d) When in the horse-riding stance with a central posture, you must turn fully and forcefully to each side.

The use of the side-body-horse exercise is explained in the section on handwork in this chapter and also in chapter three.





BOW-DRAWING HANDS An exercise called *kai-kung shou* is the first composite exercise involving stance-posture combinations and the concerted actions of the hands and arms that the Chuka exponent learns. The name of this exercise means "bow-drawing hands" in reference to the act of holding and drawing a bow while positioning it in a fixed vertical plane in front of the body. In performing this exercise the exponent learns more about the fundamentals of assuming and maintaining a solid stance and posture and realizes that the solidly based stance serves as the foundation from which the power of the entire body can be transmitted through the arms and hands and directed at selected targets.

The bow-drawing exercise combines fully relaxed slow movements of the arms and hands with both slow and fast movements made under tension. By use of this exercise the exponent also develops the proper use of muscular contraction and relaxation, necessary for the development of speedy and forceful use of the arms and hands. Perform the bow-drawing exercise as follows:

1. Assume a right horse-riding stance (fig. 1).
2. Slowly raise both arms and keep your shoulders level; bend both arms at the elbow. Begin to form a phoenix-eye fist with each hand and position your bent arms directly in front of your body at the level of your solar plexus. Keep both elbows down; these and the forearms protect your body at the level of your solar plexus. Stand without tension in your arms, chest, and shoulders (fig. 2).
3. Bring the projecting forefingers of your phoenix-eye fists closer without touching them together; the backs of your fists face away from you (fig. 3).
4. Maintain a state of relaxation in your arms, shoulders, and chest as you slowly begin to extend your arms forward and outward to your front at the level of your solar plexus; maintain your phoenix-eye fists (fig. 4). Keep a slight bend in each arm as you move your fists toward a position in front of your body that is slightly wider than the distance between your shoulders. Open your fists and position your hands with the palms facing inward (fig. 5).



7

8



5. Tense your arms, chest, and shoulder muscles. Then suddenly snap both arms forcefully outward and a bit downward to your sides, turning both palms down as you concentrate on cutting outward with the outside edges of your hands, wrists, and forearms. This action requires a strong degree of muscular contraction, causing your arms, shoulders, and chest, as well as the fingers of your open hands, to become rigid with tension. Your open hands lie just above the level of your belt so as to bring each arm, not quite fully extended, sloping downward from the shoulder (fig. 6).

6. Now slowly bring your arms forward, slightly bent, palms down, to a position in front of your body at the level of your solar plexus (fig. 7).

7. When your open hands reach a position about as far apart as the distance between your shoulders, relax the tension in your hands, arms, shoulders, and chest (fig. 8).



8. Once more put tension in the muscles of your arms, hands, shoulders, and chest as you slowly withdraw both arms, bending them at the elbows, and reform each hand into a phoenix-eye fist; maintain a solid right horse-riding stance throughout (fig. 9).

9. Hold tension in your shoulders, chest, and both arms and fists as you bring your fists together at the level of your solar plexus, the backs of the fists facing away from you; position the projecting forefinger knuckles of both fists close together, but do not let them touch. Relax all tension to complete one cycle of this exercise (fig. 10).

10. Repeat this exercise the desired number of times.

11. Return your hands to your hips and assume the right horse-riding stance (fig. 1) to close this exercise.

12. Perform this exercise from a left horse-riding stance in a similar fashion (not illustrated).

Study the sequence carefully, noting these keypoints:

- a) Your horse-riding stance must be solid and unwavering.
 - b) It is important to understand the exact moments at which relaxation turns to tension and tension is released to achieve relaxation, as well as the relative positions of the arms and hands (fists) at these times.
 - c) When your arms have been tensed and snapped to your sides, you must be able to see both hands in their most extended positions by peripheral vision.
 - d) Look directly to your front throughout the performance of this exercise.
- The use of the bow-drawing exercise is detailed in chapter five.

GOLDEN DUCK The name of this exercise, *chin-ya chuan lien*, means "a golden duck emerging from beneath a lotus leaf." What this means in practical terms will become clear as the exponent practices the exercise. The golden duck is a composite exercise, involving stance, posture, and handwork, and forms the basis of skill in Chuka short-punch, striking, and deflecting actions. Through mastery of the golden-duck exercise the exponent learns how to deliver the phoenix-eye fist in a deceptive manner. Only when this exercise is developed to a high degree of mechanical perfection can the phoenix-eye fist be used with speed, accuracy, and force. The trainee may find it helpful first to review the characteristics of the Chuka phoenix-eye short-punch method. Perform the golden-duck exercise as follows:

1. Assume a right horse-riding stance (fig. 1).

2. Begin to raise both arms in front of your body; as you bring your right arm up, position it forward of and at a level higher than your left arm; keep both hands open, palms turned down. Position your right arm in front of your body with the elbow down and close to the right side-front of your body, the hand positioned, palm up, at the level of your chest. Bring your open left hand, palm down, into a covering position in front of your midsection, the extended fingers of that hand almost touching the inner underside of your right elbow (figs. 2, 3).

3. Turn the palm of your extended right hand upward by rotating the hand slightly outward to your right; extend that arm directly in front of your body at the level of your chest, but keep the elbow down (figs. 3, 4).

4. Begin to move your left hand forward underneath your extended right arm, turning the palm of your right hand outward to your left. Slide your left arm upward and forward in contact with the underside of your extended right arm, and at the same time begin to withdraw your right hand, palm facing upward. As your arms cross at the wrists, form your left hand into a phoenix-eye fist, the back of the fist facing your left (fig. 5).





5. Extend your left arm forward from under your right arm and deliver the left phoenix-eye fist in short-punching fashion, rotating the fist clockwise, directly to your front at the level of your solar plexus. Simultaneously, withdraw your right arm and bring that hand, palm still upward, back into a covering position at the right side-front of your body at the level of your solar plexus; extend the fingers of that hand so that they almost touch the inner underside of your left elbow (fig. 6).

6. Continue by opening your punching left phoenix-eye fist and begin to draw that arm backward. At the same time extend your right arm and slide that open hand forward, palm up, in contact with the inner underside of your left arm (figs. 7, 8).

7. As your wrists cross, form a phoenix-eye fist with your right hand and deliver a short punch with that fist (rotate the fist counterclockwise) directly to your front at the level of your solar plexus. At the same time continue to withdraw your left arm until that hand comes into a covering position, palm up, at the level of your solar plexus in front of your body, its extended fingers almost touching your right elbow (figs. 9-11). This completes one sequence of the exercise.

8. Repeat these short-punching actions the desired number of times.

9. After making a final right short punch (fig. 11), return both hands to your hips (figs. 12, 13, 1) to close the exercise. This is one cycle.

10. The golden-duck exercise can also be performed from a left horse-riding stance (not illustrated).

The following keypoints apply to the golden-duck exercise:

a) Your horse-riding stance must be solid and unwavering.



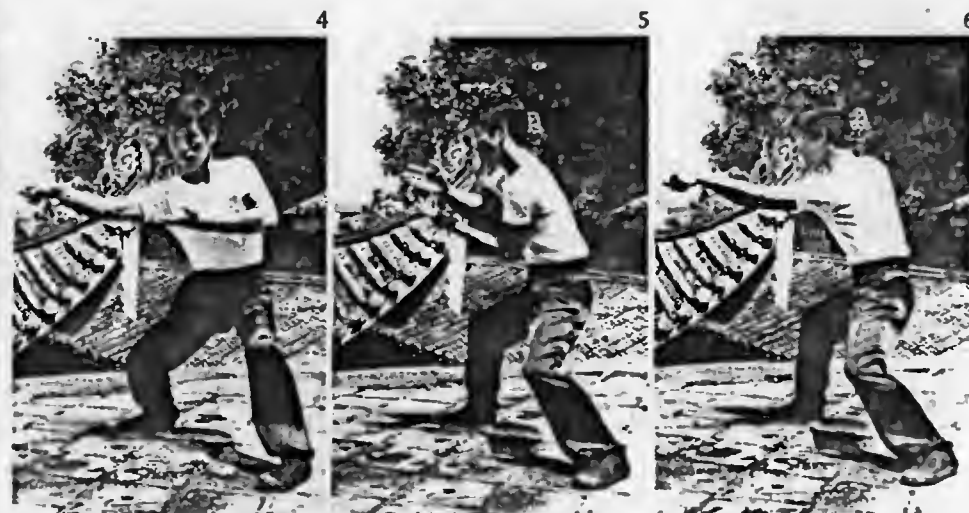
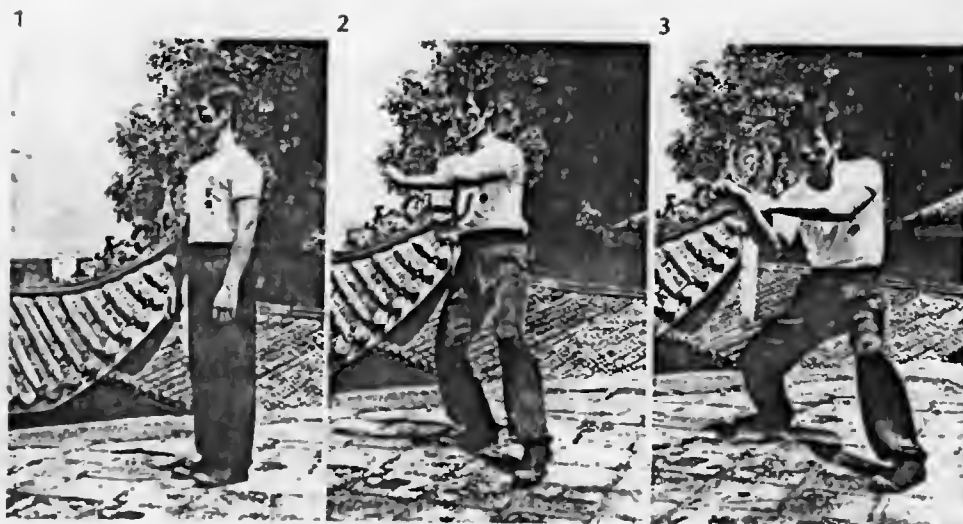
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b) It is important to realize that this short-punching action is performed with the punching phoenix-eye fist emerging from behind and underneath the extended arm, with the hand of the extended arm turned upward in imitation of a lotus leaf floating on water. The punching fist is the "golden duck." It emerges from underneath the "leaf" (your upturned hand) in a deceptive way, and is screwed into the target. Also recall that the wrist of the punching arm is flexed, knuckles upward, so that the hand and forearm resemble the contour of a duck's head and neck.

c) The punching arm is not fully extended. That elbow is held down and in close to the body to afford protection for the side-front of the body; this covering role is in direct support of the free open hand and arm, which cover the solar plexus and the other side-front of the body.

In chapter three a method for toughening the phoenix-eye fist is described, but without sufficient skill in the delivery of the fist as described above, there is little value in carrying out such training.





STEALING HAND The expression *tau-h-shou* means "stealing hand," and this term is applied to the exercise in which the exponent steals the initiative, that is, takes the opportunity for attack away from an enemy. Here, as in the previous exercises, it is the exponent's ability to assume and maintain a solid stance that gives this composite exercise its training value. The practice of this exercise gives the exponent the basic ingredients for learning how to deliver speedy, accurate, and forceful short punches with his phoenix-eye fists. Much of the mechanical action of the stealing-hand exercise resembles that of the previous golden-duck drill, but there are some differences, which will become clear in the practice of these two basic exercises. Perform the stealing-hand exercise in this way:

1. Stand in the modified ready position (fig. 1).
2. Assume a horse-riding stance with a central posture. To do this, arc-step your left foot widely to your left side, and raise and cross your arms in front of your body at the level of your solar plexus, both hands open with palms down. Extend your left arm forward from underneath, but finally position it above, your right arm, left palm up; your right arm is held with hand open and palm down, fingers almost touching the inner underside of your left elbow (fig. 2).
3. As your left foot settles securely onto the ground and you come into the horse-riding stance, punch forward with your right phoenix-eye fist in the short-punch manner of the golden duck; punch at the level of your solar plexus (figs. 3, 4).
4. Immediately thereafter, punch forward with your left phoenix-eye fist in similar fashion (figs. 5, 6).

5. Alternate punching in golden-duck fashion with right and left fists the desired number of times.

6. After making a final right short punch, return to the modified ready position to close this exercise. Do this by drawing your left leg inward and positioning that foot alongside your platform right foot; bring your hands to your sides (figs. 5, 4, 3, 2, 1). This concludes one cycle of the exercise.

Observe the following keypoints in the practice of the stealing-hand exercise:

- a) Your stance must be solid and unwavering; do not pivot on your feet as you punch.
- b) Your hand actions must conform to the method of the golden-duck short punch.
- c) With each punch there must be a decided and forceful twist of your upper body. The shoulder of your punching arm is driven well forward in support of the punch; the opposite shoulder is withdrawn at the same time. Notice also that your leading shoulder is dropped slightly, breaking the even level of the shoulders that characterizes the golden-duck method. The stealing-hand short punch, therefore, travels over a course that is slightly longer than that of the golden-duck short punch and is delivered from a horse-riding stance with a central posture instead of either a left or a right posture.

The use of this exercise in training is explained later in this chapter (see the discussion of the side-body-horse strike).



AGGRESSIVE HAND In this composite exercise involving stance and posture, subtle multiple forward displacements, seizing and grasping actions, and the golden-duck short-punch method, we have a training exercise called *kai-kung shou*, meaning "aggressive hand." This expression should not be confused with the earlier bow-drawing exercise, which appears to have the same name in Chinese; the ideograms for the two terms differ (see the glossary). By means of the aggressive-hand exercise the exponent learns how to close with an enemy, seize him, and subdue him by use of short-punching actions. To perform the aggressive-hand exercise:

1. Assume a right hanging-horse stance (fig. 1).

2. Step forward with your right leg in forward-horse fashion and assume a right horse-riding stance; at the same time execute a grasping action with your right hand, turning that hand palm up (figs. 2, 3). Immediately thereafter, from a solid stance, deliver your left phoenix-eye fist in golden-duck fashion straight forward in the direction in which you have moved and at the level of the solar plexus of an enemy standing facing you. As you short-punch, withdraw your right arm, hand open and palm up, to a covering position in front of your body (figs. 4, 5). Without hesitation, move forward once again in forward-horse fashion, and at the same time deliver your right phoenix-eye fist in the golden-duck manner to the enemy's solar plexus; open your left hand and withdraw your left arm, palm up, to cover your midbody area (figs. 6, 7).





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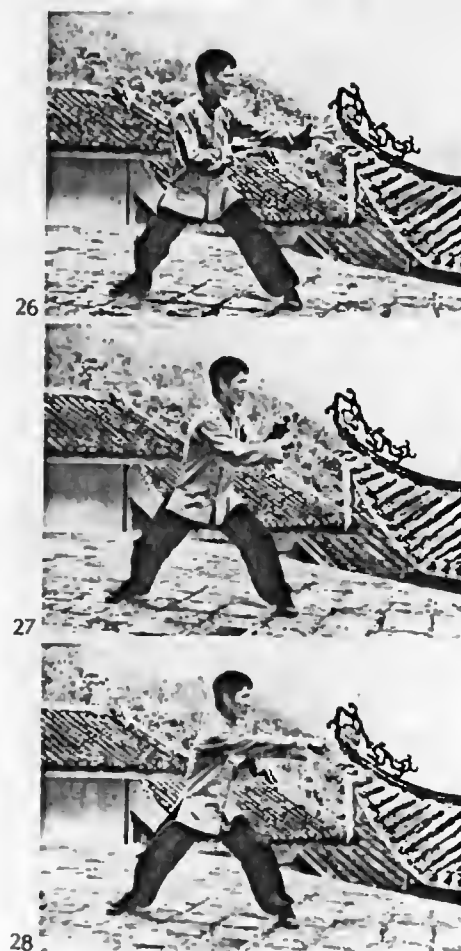
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3. This completes one sequence of the exercise as made from a right hanging-horse stance. Repeat it the desired number of times (two more times are shown in the illustrations in order to clarify the procedure; figs. 8-19).

4. Continue the exercise (figs. 20-24) by turning to your left and assuming a left hanging-horse stance and then moving forward in forward-horse fashion back in the



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direction from which you have just come; perform an equal number of sequences (two are shown; figs. 25-36).

5. Turn to your right and assume a right hanging-horse stance to complete one cycle of this exercise (figs. 37-39).

The keypoints to be observed in performing the aggressive-hand exercise are as follows (figs. 1A-6A):



a) Adhere to all the technical requirements of the forward-horse exercise.

b) Study the grasping action as shown in the keypoint illustrations. Notice that the grasping hand is rotated a bit inward, that is, counter-clockwise, before the actual grasp in a clockwise direction that brings the open hand palm up before the hand closes to make the grip. Notice also that you must move forward as you make these actions.

c) Immediately after making the grasping action, pull that hand back, open it, and use it to cover your midbody area; as you do this, maintain your stance and deliver a phoenix-eye short punch (left hand shown).



DODGING-HORSE STRIKE As the name of this composite exercise suggests, the *san suri-tah*, or "dodging (-horse) strike," consists of the dodging-horse pattern of displacement combined with the golden-duck short-punching tactics. It is the first exercise in which the Chuka trainee learns to dodge to one side and, at the same time, to deliver a punch while moving forward. In this exercise the exponent makes use of the two most basic Chuka stance-posture combinations, the horse-riding and the hanging-horse stances. This drill is important because it teaches the trainee how to evade an enemy's frontal attack in order to converge with and counterattack him on another line; it requires constant practice if these tactics are to be performed in a fluid and effective way. Perform the dodging-horse strike in this manner:

1. Assume a left hanging-horse stance (fig. 1).
2. Arc-step your left foot widely to your left side and position the foot with the toes pointing outward. Maintain your extended left arm, bent at the elbow, in front of your body at the level of your chest, the palm of the hand facing inward and the fingers pointing upward; your open right hand covers your groin (fig. 2).
3. As your left foot comes into solid contact with the ground, bend your left knee and shift your weight onto your left leg as you turn your body a bit to the left. Bring your free right leg inward, to position that foot close to and inside your platform



left foot; do not weight your right leg. Maintain the relative positions of your arms and hands (fig. 3).

4. Take a long step forward with your right leg in the direction of your right-front corner and assume a right horse-riding stance. At the same time raise your right arm and extend it forward, hand open, palm facing upward, at the level of your chest; raise your bent left arm so that your open hand, palm facing down, covers your solar plexus (fig. 4).

5. As you come into the horse-riding stance, deliver a short punch with your left phoenix-eye fist at the level of the solar plexus of an enemy facing you, doing so in the golden-duck manner (fig. 5).

6. Hold your arms in their relative positions and keep their respective hand formations, but immediately withdraw your advanced right leg by sliding your right foot back to and inside your platform left foot (fig. 6).

7. Keep your weight on your left leg and, without pausing, slide-step your right foot widely in an arc to your right side, toes pointing outward; maintain the relative positions of your arms and hands (fig. 7).

8. As your right foot settles into solid contact with the ground, bend that knee and shift your weight onto that leg as you bring your left foot in near the inside of your platform right foot; do not weight your left leg. Continue to maintain the relative positions of your arms, but now open your left phoenix-eye fist and begin to turn that hand palm upward (fig. 8).

9. Step your left foot forward a long step in the direction of your left-front corner. At the same time raise your left arm and move it forward, that hand open, palm up, at the level of your chest; keep your bent right arm positioned, hand open and palm up, in a covering position in front of your body (fig. 9).

10. As your advancing left foot comes into contact with the ground assume a left horse-riding stance and at the same time deliver a short punch with your right phoenix-eye fist in the golden-duck manner; withdraw your left arm to cover your midbody area (fig. 10).



11. Return to a left hanging-horse stance to complete one cycle of this exercise. To do this, shift your weight onto your rear bent right leg and begin to slide your advanced free left foot backward toward the inside of your now platform right foot. At the same time withdraw your extended right arm, open that phoenix-eye fist, and position that open hand, palm up, at the level of your solar plexus in front of your body. Simultaneously, begin to extend your left arm, that hand open with palm facing inward, in front of your body and at the level of your solar plexus. Step your left leg a bit to your left, slide your right foot alongside your left foot, shift your weight onto your right leg, bend that leg, and assume a left hanging-horse stance (9, 8, 1).

12. Repeat this exercise the desired number of times.

13. Perform this exercise from a right hanging-horse stance (not illustrated). The keypoints for the dodging-horse-strike exercise are as follows:

a) It is necessary to have sufficient skill in each of the separate mechanical fundamentals that comprise this exercise: the two stances (hanging-horse and horse-riding), the dodging-horse manner of displacement, and the characteristic short-punch action of Chuka Shaolin in golden-duck style.

b) Make your evasory steps to your left and right side very wide steps.

c) Make the forward step into the horse-riding stance a long one.

d) The stance from which you deliver the short punch must be solid and unwavering.

e) Deliver your phoenix-eye fist at the very instant that you settle into the horse-riding stance; notice that your punching arm is on the side opposite your advanced leg.

f) The pattern of your footwork in making one complete cycle of this exercise describes an imaginary triangle on the ground in front of you, the position of your leading foot when you assume a horse-riding stance on either side constituting the apex of the triangle.



SIDE-BODY-HORSE STRIKE The name of this exercise, *siei surn-tah*, means "side-body (-horse) strike." It is a companion exercise of the dodging-horse strike, differing only in the pattern of displacement and the number and directions of the short-punching actions. This exercise enables the exponent to deal quickly with multiple enemies, evading them and striking out against them with the characteristic phoenix-eye fist of Chuka Shaolin. Here we have a drill that trains the exponent to evade a frontal enemy's attack and take punching action against multiple enemies located to left and right. Perform the side-body-horse-strike exercise as follows:

1. Assume a left hanging-horse stance (fig. 1).

2. Step to your left side with your left leg, and position that foot with toes pointing outward. Maintain your extended left arm, bent at the elbow, at chest level in front of your body, the palm of that hand facing inward and downward and the fingers pointing upward; your bent right arm, hand held open, palm facing down, covers your groin (fig. 2).

3. As your left foot comes into solid contact with the ground, bend that knee and shift your weight onto that leg, turning your body a bit to your left as you bring your free right leg inward to position that foot close to and inside your platform left foot; do not weight your right leg (fig. 3).



4. Take a long step *directly* forward with your right leg and assume a right horse-riding stance. At the same time raise your right arm and move it forward, the hand held open with the palm facing upward at the level of your chest; with your bent left arm cover your solar plexus, left palm facing upward (figs. 4, 5).

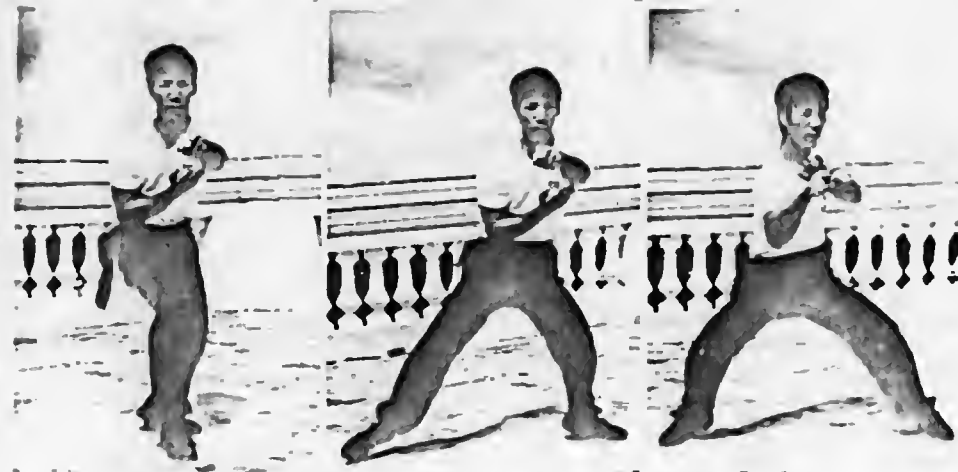
5. As you come into the horse-riding stance, deliver a short punch with your left phoenix-eye fist in the manner of the golden duck (fig. 6).

6. Fix your arms in their relative positions and maintain your respective hand formations. Withdraw your advanced right leg by sliding that foot back toward your platform left foot, but do not weight your right leg (fig. 7).

7. Keep your weight on your left leg and, without pause, slide-step your right foot directly to your right side; your arms remain in the same relative positions, with the hands in the same formations (fig. 8).

8. As your right foot comes solidly into contact with the ground, bend that knee and shift your weight so that it is carried evenly over both feet; your left knee is also bent. Face directly forward. This is the horse-riding stance with a central posture. While you are in this stance, alternately deliver a right phoenix-eye fist in short-punch stealing-hand fashion directly forward to your front at the level of a frontal enemy's solar plexus, followed by a left phoenix-eye short punch delivered in a similar fashion; reinforce these punches by turning your upper body to the left and right, respectively, as you punch (figs. 9-12).

9. After completing your left short punch, maintain the relative positions of your arms and keep the same hand formations as you shift your weight onto your right leg. Slide your left foot up close against your platform right foot, the left foot coming to the inside of the right foot; do not weight your left leg (fig. 13).



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10. Immediately step directly forward with your left leg, and as that foot comes into solid contact with the ground assume a left horse-riding stance. At the same time deliver a right phoenix-eye short punch at the level of a frontal enemy's solar plexus in the golden-duck manner (figs. 14, 15).

11. Return to the left hanging-horse stance to complete one cycle of this exercise. Do this by shifting your weight onto your bent rear right leg and begin to slide your advanced free left foot backward toward the inside of your platform right foot. At the same time withdraw your extended right arm, open that hand, and position the hand, palm up, at the level of your solar plexus in front of your



body. Simultaneously, begin to extend your left arm, the palm of that hand facing inward and downward in front of your body at the level of your chest. Step your left leg a bit to your left, slide your right foot up alongside your left foot, shift your weight onto your right leg, bend that leg, and assume a left hanging-horse stance (figs. 14, 13, 1).

12. Repeat this exercise the desired number of times.

13. Perform this exercise from a right hanging-horse stance in a similar fashion (not illustrated).

The following keypoints should be carefully noted in performing the side-body-horse strike:

a) You must have sufficient skill in both the golden-duck method of short punching and the stealing-hand tactic.

b) Deliver your golden-duck phoenix-eye fist while making your forward displacements and at the instant that you are settling into the horse-riding stance. Notice that your punching arm is on the side opposite your advanced leg.

c) When you assume the horse-riding stance with a central posture you must punch alternately left and right from a solid and unwavering stance; your feet should not pivot as you do this. Turn your body so as to thrust the shoulder of your punching arm forward into the punch.

d) The pattern of your footwork in making one complete cycle of this exercise describes a U shape or open-ended rectangle on the ground; your leading feet, while in the horse-riding stance on either side, constitute the open ends of the legs of this imaginary figure.

PLUCKING THE MOON FROM THE SEA The name of this exercise, *hai tee lau yeh*, "plucking the moon from the sea," refers to the key hand action of the exercise. To the Chuka exponent this exercise is a drill in successfully combining the side-body-horse displacement with the golden-duck method of short punching and a deceptive sudden lowering of the body to the ground—a crouching posture—from which position a hand is used in a plucking fashion to tear at the enemy's testicles. The use of this hand is based on applying the open tiger-paw formation but requires less force than is normally associated with the use of the tiger-paw. Perform the moon-plucking exercise as follows:

1. Stand in the ready position (fig. 1).
2. Assume a left hanging-horse stance (figs. 2, 3).



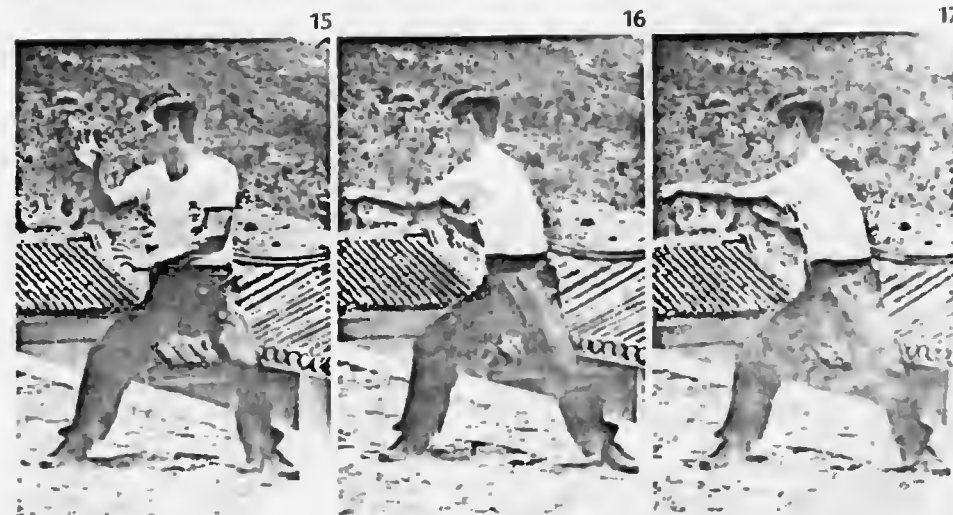
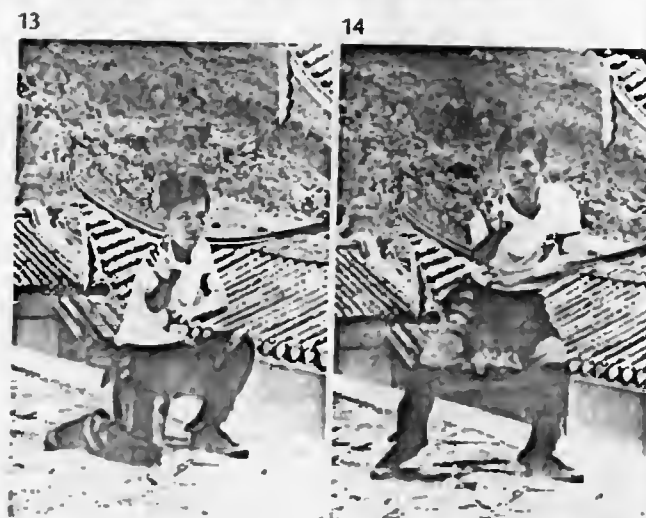
3. Take an evasatory step to your left side with your left leg and then step forward with your right leg, in the manner of the side-body-horse displacement, to assume a right horse-riding stance. At the same time that you come into this stance deliver your left phoenix-eye fist, in golden-duck fashion, forward at the level of a frontal enemy's solar plexus (figs. 4-8).

4. After completing the punch withdraw your advanced right leg as you did in the side-body-horse exercise and step it widely to your right side (figs. 9, 10). Before you fully weight your right leg, sink to the ground on that knee and turn the inner edge of your right foot to the ground. Open your left phoenix-eye fist and begin to withdraw that arm, and at the same time bring your right arm, that

hand open, forward and underneath your left arm, crossing your arms at the wrists (fig. 11).

5. From your crouching position, reach forward with your open right hand and make a plucking action at the level of a standing frontal enemy's testicles. Bring your left arm and open hand, palm down, into a covering position in front of your body at the level of your solar plexus (fig. 12).

6. Immediately thereafter rise in place (figs. 13, 14), and step a bit to your right side with your right foot and assume a right horse-riding stance. As you come into this stance, twist your upper body to your right and short-punch forward in that direction with your left phoenix-eye fist in golden-duck fashion (figs. 15-17).



7. Now step forward with your left leg in the direction of your left-front corner and short-punch forward at the level of your solar plexus with your right phoenix-eye fist in the golden-duck manner (figs. 18-21).

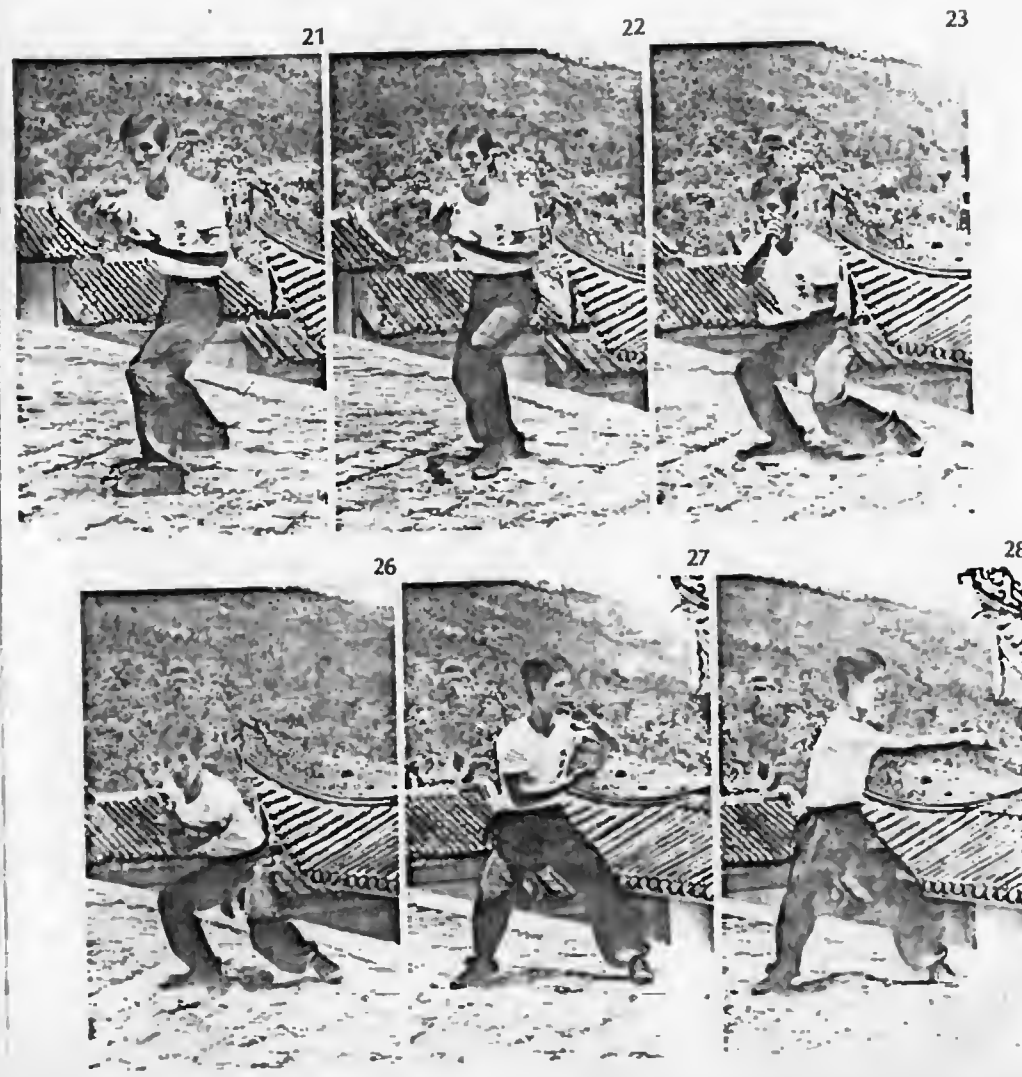
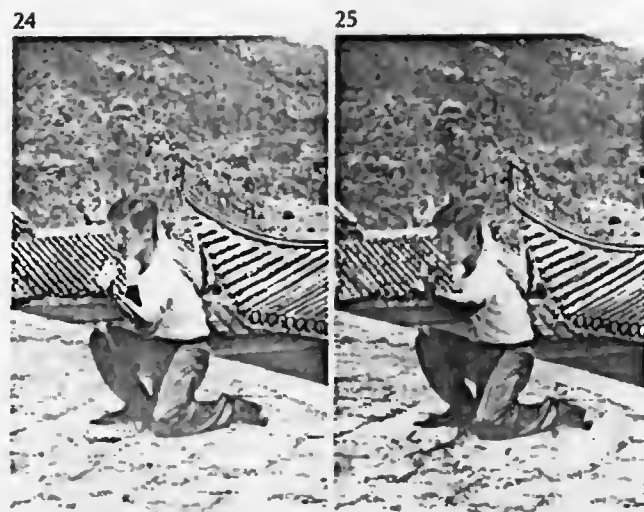
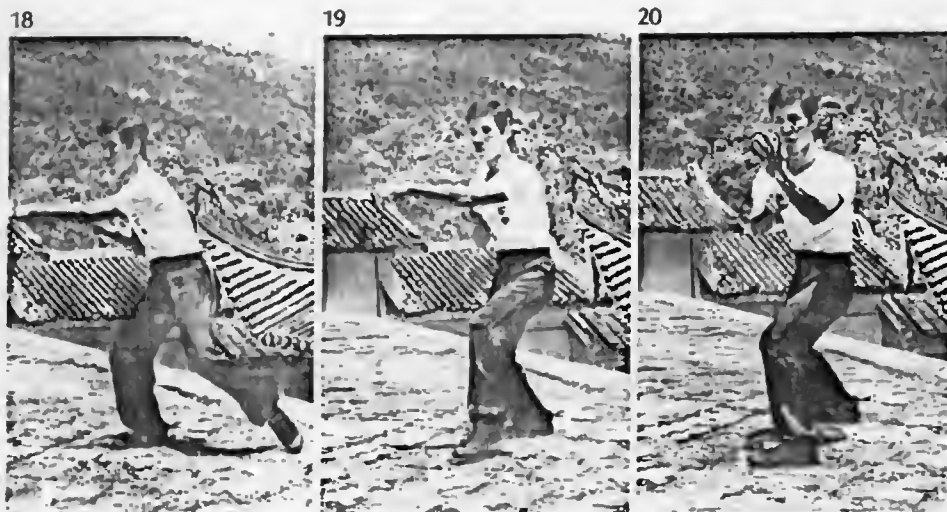
8. Withdraw your advanced left leg by retreating and side-stepping to your left in the manner of the side-body-horse exercise and sink to the ground on your left knee, turning the inner edge of that foot to the ground (figs. 22, 23).

9. As you assume a crouching position on your left knee, open your right phoenix-eye fist and begin to withdraw that arm, and at the same time bring your left arm, hand open, forward from underneath your right arm, crossing your arms at the wrists (fig. 24).

10. Reach forward with your open left hand and make a plucking action at the level of a standing frontal enemy's testicles; bring your right arm and open hand, palm down, into a covering position in front of your body at the level of your solar plexus (fig. 25).

11. Quickly rise in place (fig. 26) and step directly to your left side a bit with your left foot. Assume a left horse-riding stance, twist your upper body to your left, and punch forward in this new direction with your right phoenix-eye fist in the golden-duck manner (figs. 27, 28).

12. Return to the left hanging-horse stance to complete one cycle of the exercise. Do this by shifting your weight onto your bent right leg and begin to slide



your advanced free left foot backward and inward toward the inside of your now platform right foot. At the same time withdraw your extended right arm, open that fist, and position the open hand, palm up, at the level of your solar plexus in front of your body. Simultaneously, begin to extend your left arm, that hand palm down, from underneath your right arm to a position in front of your body at the level of your solar plexus (figs. 29-31).

13. Repeat the exercise the desired number of times.

14. Perform the exercise from a right hanging-horse stance in a similar fashion (not illustrated).

The following keypoints apply to performing the moon-plucking exercise:

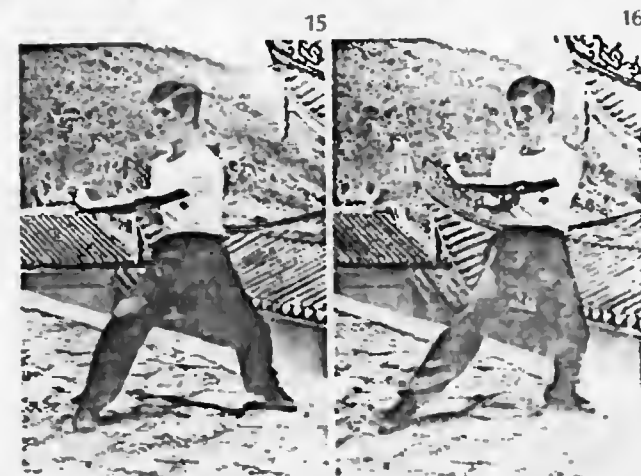
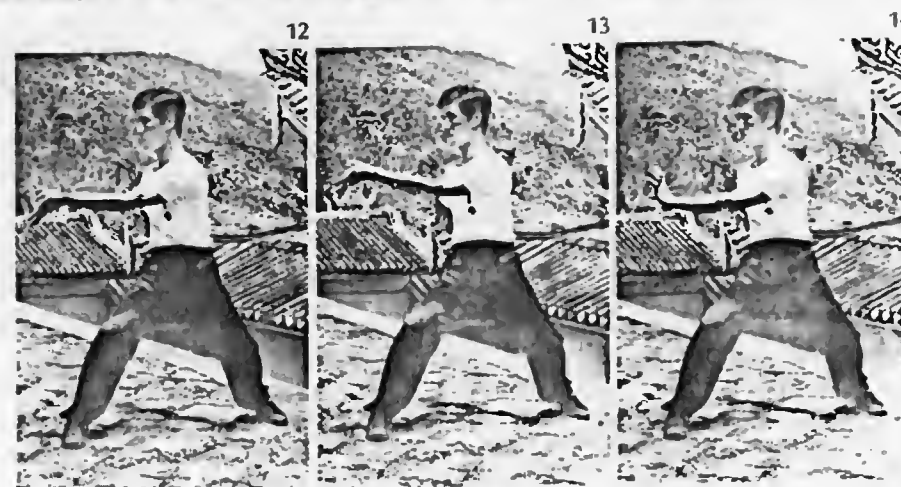
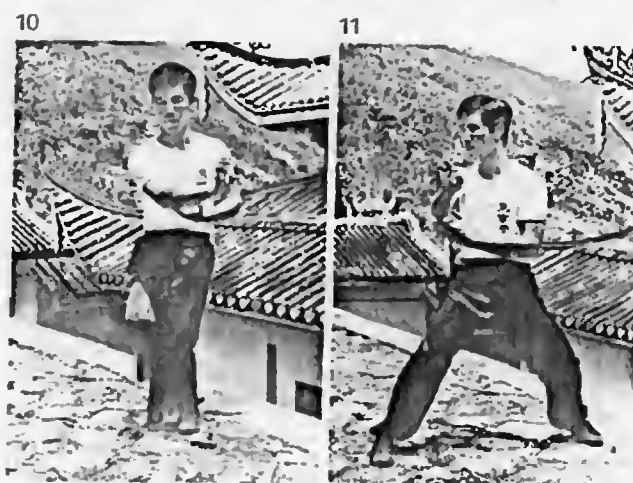
a) You must have sufficient skill in making the side-body-horse displacement from the hanging-horse stance to the horse-riding stance.

b) When in the crouching position on one knee, you must fully protect your body with your hands and arms. It is essential that you twist your body to assist the plucking action of your extended hand as you "pluck the moon from the sea." Do not rest in this crouching position but keep full tension in your leg muscles so that you can instantly rise and continue your plan of action.



THRUST-PENETRATE-CATCH-TEAR HAND The name of this exercise is *cha-ching shou*, or "thrust-penetrate-catch-tear hand," describing a devastating method of hand-work in which the hands are thrust spearlike into a vital spot on the enemy, there to catch and tear at the target with the tiger-paw as a prelude to delivery of the phoenix-eye fist. The success of this tactic depends entirely on the trainee's ability to move quickly from the hanging-horse to the horse-riding stance, to maintain stability while in the latter stance, and to use his hands in a precise way to attack the vital points on an enemy's body. Perform the thrust-penetrate-catch-tear-hand exercise as follows:

1. Assume a left hanging-horse stance (fig. 1).
2. Arc-step your left foot to your left-front corner and assume a left horse-riding stance. As your left foot comes into solid contact with the ground, thrust your right spear-hand forward at the level of a frontal enemy's solar plexus (*thrust*). Bring your left arm back, the left palm facing you and covering your solar plexus (figs. 2-4).
3. As you maintain a solid left horse-riding stance, flex the spear-hand wrist to point the fingers downward (*penetrate*; fig. 5).
4. Maintain your left horse-riding stance as you rotate your spear-hand palm down and open the hand by spreading the fingers a bit; immediately curl the fingers and then tense them as if grasping some object (*catch*; figs. 6, 7).
5. Execute a short pulling action with your right hand (*tear*; fig. 8).
6. Maintain the left horse-riding stance and relative hand positions, but pivot your advanced left foot on the heel to a toes-outward position (fig. 9).
7. Shift your weight fully onto your bent left leg and bring your retreated right leg forward, that foot coming up close to and inside your platform left foot; keep your arms and hands in their relative positions (fig. 10).



8. Turn to your right and quickly step your right foot to your right side and assume a right horse-riding stance (fig. 11). As you come into this stance, twist your upper body to your right and deliver your left spear-hand forward in this new direction at the level of a frontal enemy's solar plexus (*thrust*); the fingers of your right hand, palm up, touch your left elbow. Flex the left spear-hand so that the fingers point downward (*penetrate*; fig. 12) and follow up by rotating your spear-hand, palm down, as you open that hand and splay the fingers to make a grasping action (*catch*; figs. 13, 14).

9. While you maintain the right horse-riding stance, execute a short pulling action with your left hand (*tear*; fig. 15).

10. Shift your weight onto your bent left leg (fig. 16). Quickly withdraw your right leg and bring that foot up close to and inside your platform left foot,



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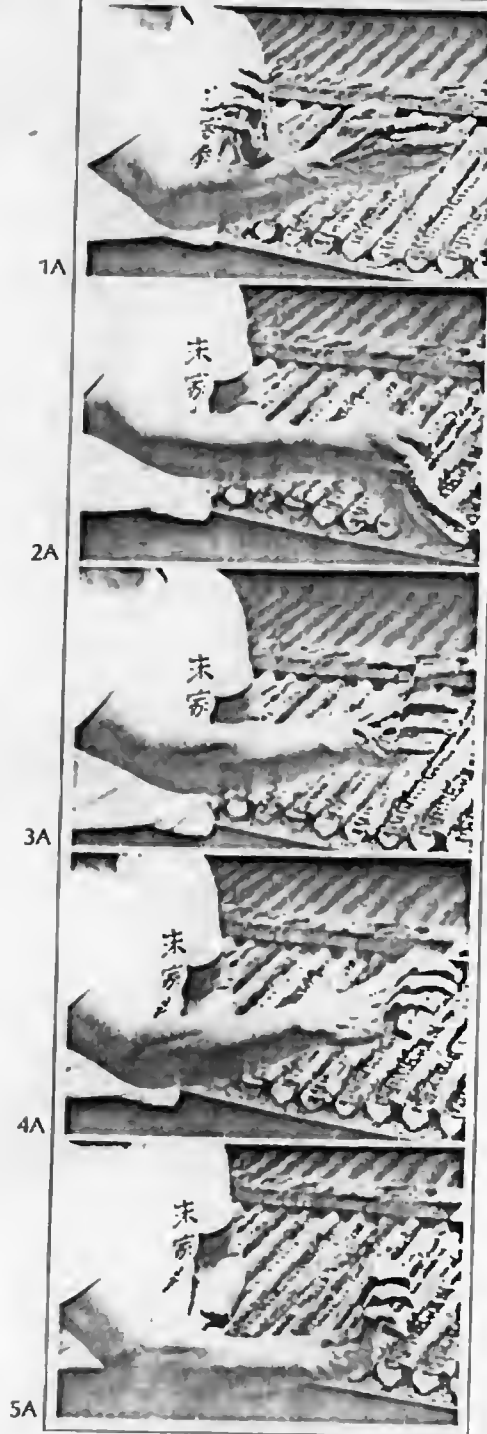
but do not weight the leg (fig. 17). Without a pause, turn your body to the left and step your right foot backward as you cross your arms in front of your body at the level of your solar plexus. With this backward step deliver a right spear-hand forward, thrusting at the level of a frontal enemy's solar plexus (*thrust*); bring the fingers of your left hand into contact with your right elbow. Then flex the right spear-hand, fingers pointing down (*penetrate*; figs. 18, 19). Follow this by rotating your spear-hand palm down, opening and splaying the fingers, to make a grasping action (*catch*; figs. 20, 21).

11. Maintain the left horse-riding stance and execute a short pulling action with your right hand (*tear*; fig. 22).

12. Conclude one cycle of this exercise by returning to a left hanging-horse stance. Do this by momentarily shifting your weight onto your advanced left leg and sliding your rear right foot to a position underneath your body, then weighting that bent leg and bringing your advanced left leg back into a hanging position in front of you. As you do this, lower both arms, then cross them in front of your body at the level of your solar plexus, the right hand, palm up, over the left hand, palm down (figs. 23-25).

13. Repeat the exercise the desired number of times.

14. Perform the exercise from a right hanging-horse stance in a similar fashion (not illustrated).



The following keypoints should be considered when performing the thrust-penetrate-catch-tear-hand exercise:

a) The delivery of the spear-hand (thrust) is made in the manner of the handwork that accompanies the delivery of the phoenix-eye fist in golden-duck fashion. The spear-hand emerges from underneath the outstretched free hand; the free hand is simultaneously withdrawn to a covering position, palm up, fingers touching the elbow of the arm delivering the spear-hand.

b) The thrust-penetrate-catch-tear action of the hand is vital to this exercise. Study the details of this action in figures 1A-5A.



DEFLECTING-STRIKING HAND When the Chuka exponent wishes to deflect an aggressor's striking arm and then take advantage of this momentary opening in the aggressor's defense by delivering a combination of the phoenix-eye fist in short-punch fashion and a downward deflection with the punching arm, he depends upon basic skills learned in the exercise called *teau-kher shou*, "deflecting and striking hand." In this exercise the exponent has the essentials for making a speedy counterattack, based on the ability to assume and maintain the horse-riding stance after making short displacements. Perform the deflecting-striking-hand exercise as follows:

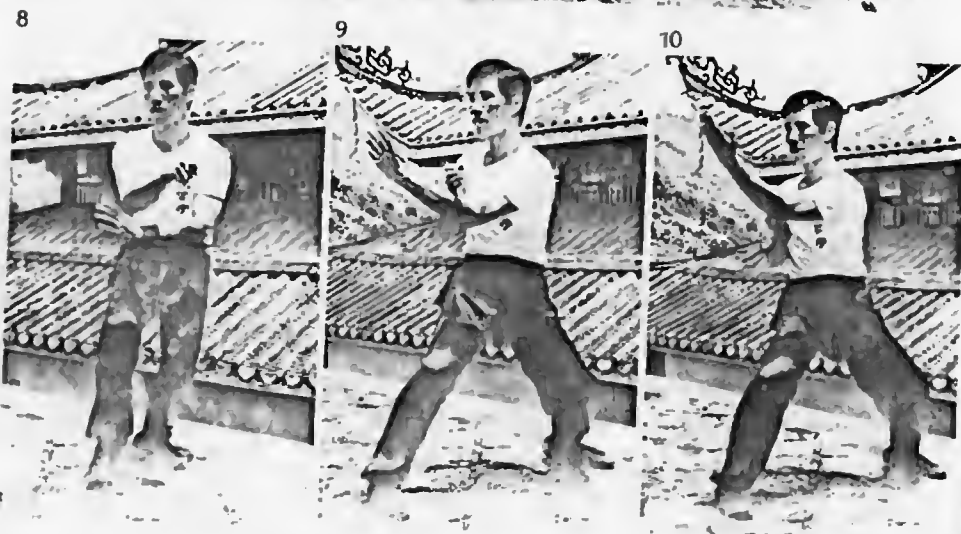
1. Assume a left hanging-horse stance (fig. 1).

2. Arc-step your left leg forward in the direction of your left-front corner and assume a left horse-riding stance (figs. 2, 3). As you come into this stance, extend your right arm forward and diagonally upward from underneath your left arm, which is simultaneously being withdrawn. From a solid horse-riding stance, and just before your right arm reaches full extension, stop its forward and upward movement and deflect outward with the inner edge of your forearm and wrist by rotating the right palm upward to bring the inner edge of the arm facing outward, away from you. At the same time withdraw your left arm until the fingers of that hand, palm up, touch your right elbow (fig. 4).

3. Quickly form your right hand into a phoenix-eye fist (fig. 5).

ately deliver your right phoenix-eye fist diagonally downward to the level of a frontal enemy's navel or groin. A counterclockwise screw-in action of the punching fist brings it knuckles up as it strikes the target; this action also provides an outward and downward deflecting force made with the outer edge of the forearm (fig. 6).

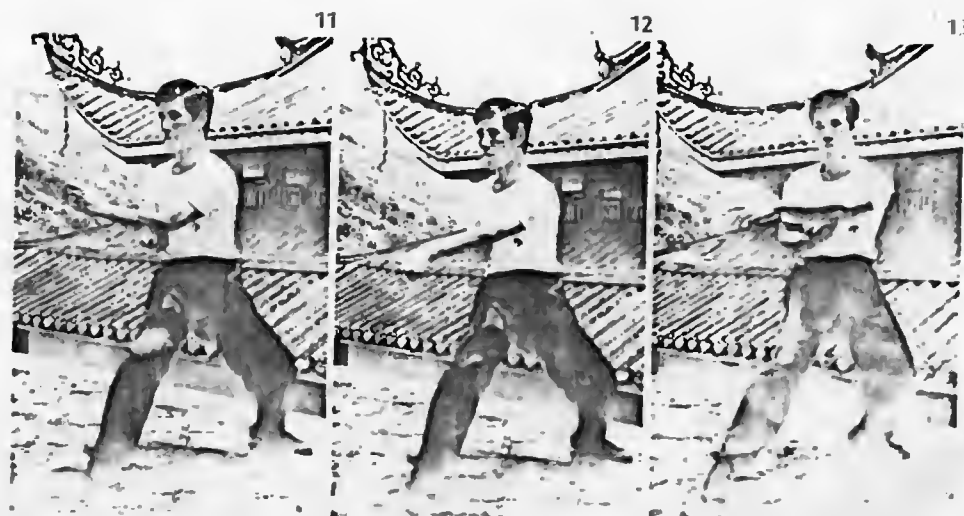
5. Shift your weight onto your bent advanced left leg, and begin to bring your trailing right leg forward (fig. 7). Turn your body a bit to your right. Your right arm, hand in the phoenix-eye fist, crosses over your left arm, that hand open, palm down (fig. 8).



6. Step your right leg forward in the direction of your right-front corner and assume a right horse-riding stance. As you come into this stance extend your left arm forward and diagonally upward from underneath your right arm, which is simultaneously being withdrawn into a covering position (fig. 9). From a solid horse-riding stance, and just before your left arm reaches full extension, stop its forward and upward movement, and deflect it outward forcefully by rotating the left palm upward; this circular snap-action brings the inner edge of your forearm and wrist to face outward, away from you. Withdraw your right arm, hand open, until the fingers of that hand, palm up, touch your left elbow (fig. 10).

7. Immediately form your left hand into a phoenix-eye fist and deliver that fist diagonally downward to the level of a frontal enemy's navel or groin. A clockwise screw-in action of that fist brings it knuckles up as it strikes the target; this action also provides an outward and downward deflection made with the outer edge of your left forearm (figs. 11, 12).

8. Shift your weight onto your bent rear left leg, open your left phoenix-eye fist, and begin to withdraw your advanced right leg to bring the right foot close to and inside your platform left foot; do not weight your right leg. Position your bent left arm over your right arm at the level of your solar plexus as you turn a bit to your left (figs. 13, 14).



9. Without pausing, step your right foot backward and assume a left horse-riding stance. While making this step, extend your right arm forward and diagonally upward from underneath your left arm, which is simultaneously being withdrawn. From a solid left horse-riding stance, just before your right arm reaches full extension stop its forward and upward movement by deflecting it outward; forcefully rotate the right palm upward so that this circular snap-action brings the inner edge of your forearm to face outward, away from you. Withdraw your left arm until the fingers of that hand, palm up, touch your right elbow (fig. 15).

14



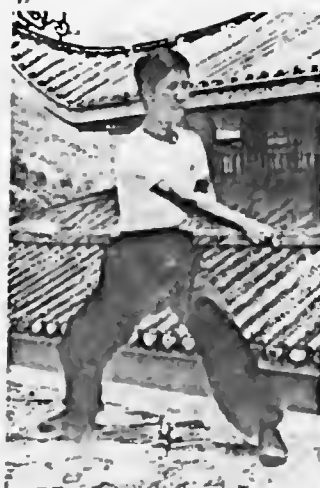
15



16



17



18



10. Quickly form a right phoenix-eye fist and deliver that fist diagonally downward to the level of a frontal enemy's navel or groin; the counterclockwise screw-in action of your punching fist brings its knuckles up as it strikes the target. Your bent left arm, left hand palm up, fingers touching your right elbow, provides cover for your midbody area. This punching action also generates an outward deflection made with the outer edge of your forearm (figs. 16, 17).

11. Conclude one cycle of this exercise by returning to a left hanging-horse stance by momentarily shifting your weight onto your advanced left leg and sliding your rear right foot to a position underneath your body, then weighting that bent leg and bringing your advanced left leg back into a hanging position in front of you. As you do this, cross your arms, palms down, right over left, in front of your body at the level of your solar plexus (figs. 18-21).

12. Repeat the exercise the desired number of times.

13. Perform the exercise from a right hanging-horse stance in a similar fashion (not illustrated).

The following keypoints apply to the deflecting-striking-hand exercise:

a) The inner edge of your forearm and wrist is used for deflection when the outer edge of your wrist first comes into contact with the enemy's attacking arm. Only then is the snap-rotation of the arm applied, and it is this centrifugal force that misdirects the attacker's arm, flinging it outward, off its intended course, and away from the Chuka exponent; at this instant the aggressor is open to counter-attack.

b) The delivery of your phoenix-eye fist diagonally downward is combined with an outward deflecting action of the outer edge of your punching arm. Chuka exponents liken these deflections to a cutting action, that is, one that brushes aside any oncoming attacking member.

19



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21





LEG-STOPPING KICK An enemy who is advancing to launch an attack can sometimes be effectively disrupted by utilizing what the Chuka exponent calls *tan chian*, "leg-stopping kick." A well-directed forward thrust-kick made in the fashion of a leg-stopping kick is an obstacle to the oncoming enemy, for it is designed to check his forward movement at a low level that is difficult to evade, thus scattering the focus of his power. A leg-stopping kick can also be directed to cause the enemy severe injury. To perform the leg-stopping kick:

1. Assume a left hanging-horse stance (fig. 1).
2. Turn the toes of the foot of your advanced left leg outward a bit and put the foot solidly on the ground, bend the knee, and weight the leg. At the same time extend your right arm, palm open and facing your left, at the level of your throat. Withdraw your left arm, hand held open, to a position near the inside of your right elbow, palm facing inward to cover your solar plexus. Begin to bring your right leg forward (fig. 2).
3. Raise your right leg and bring it forward so that the thigh is parallel to the ground, right foot directly under the upraised knee. Jut your heel downward (dorsal flexion). Withdraw your right arm to position that hand, palm up, at your right side-front, and begin to move your left arm, that hand with palm facing down, forward and down over your right knee (fig. 3).

1A



2A



3A



4A



4. Maintain a bent left platform leg as you deliver a forward thrust-kick with your right leg to the level of a frontal enemy's kneecap; turn the toes of your kicking right foot slightly outward as you kick, and use the sole of the foot near the heel as a striking surface. At the same time your extended left arm, hand open with palm facing down, covers your right knee; your right hand, palm facing up, covers the right side-front of your body (figs. 4, 5).

5. Quickly return your kicking leg to the position shown in figure 3, then step it back and down to the ground. Once more assume the left hanging-horse stance (figs. 2, 1). This completes one cycle of the leg-stopping-kick exercise.

6. Repeat the exercise the desired number of times.

7. Perform the leg-stopping-kick exercise from a right hanging-horse stance (not illustrated).

Study the following keypoints of the leg-stopping kick as shown from the side in figures 1A-7A:

- a) The platform foot must be turned toes out before it can be fully weighted and the kick effectively delivered.
- b) The kicking foot is turned toes outward and up as the thrust-kick is being made. This brings the wide part of the sole of the foot into play as a striking surface; but the heel portion of the sole should be used for best effect.

For some shaolin exponents the kicking actions are the central techniques, and some systems, those of northern shaolin in particular, are said to place a great deal of emphasis on the use of the legs for delivering kicks against an enemy. In Chuka Shaolin a variety of different kicks is practiced, but at the basic level of training, which is what we are dealing with in this book, only four kinds of kicks are studied.

One outstanding characteristic is common to the four basic kinds of Chuka kicks: all are delivered to relatively low target areas on an enemy's body. This is because the Chuka exponent believes that higher-aimed kicks travel over a longer distance, and consequently the kicker is left standing longer on one leg, a position that can more readily be exploited by a clever enemy than one on two legs that allows mobility. Another valid reason the Chuka exponent prefers to deliver his kicks to low target areas is that such kicks cannot easily be blocked or deflected. Thus, such targets as the instep, shin, groin, and thigh are frequently the most popular. The solar plexus and heart areas are also chosen, and represent the highest targets preferred by the Chuka exponent.

LIGHTNING KICK. The Chuka exponent calls his special kind of straight-rising forward snap-kick *san-tien chiao*, "lightning kick." This kick must be delivered with great speed, accuracy, and force if it is to be effective, but a sense of timing is also important. The lightning kick is best delivered against an enemy when he least suspects it or at the instant that he is least able to deal with it by evasive movement, blocking, or deflecting. The lightning kick is usually directed at the groin, knee joints, thigh muscles, solar plexus, or ribs. To perform the lightning kick:

1. Assume a left hanging-horse stance (fig. 1).



2. pivot your advanced left foot a bit outward to your left, shift your weight forward over that leg, and bend that knee. At the same time extend your right arm forward from underneath your left arm, right hand open, palm facing to your left at the level of your throat, fingers pointing upward. Bring your left arm back, that hand open, palm facing upward, covering your solar plexus (fig. 2).

3. With your weight fully on your bent platform left leg, begin to bring your trailing right leg forward. Extend your left arm, that hand open with palm facing down, over your right thigh. Begin to withdraw your right arm and position that hand, open with palm facing upward, at your right side to cover the right side-front of your body at the level of your solar plexus. Maintain a firm platform left leg, knee slightly bent (fig. 3).

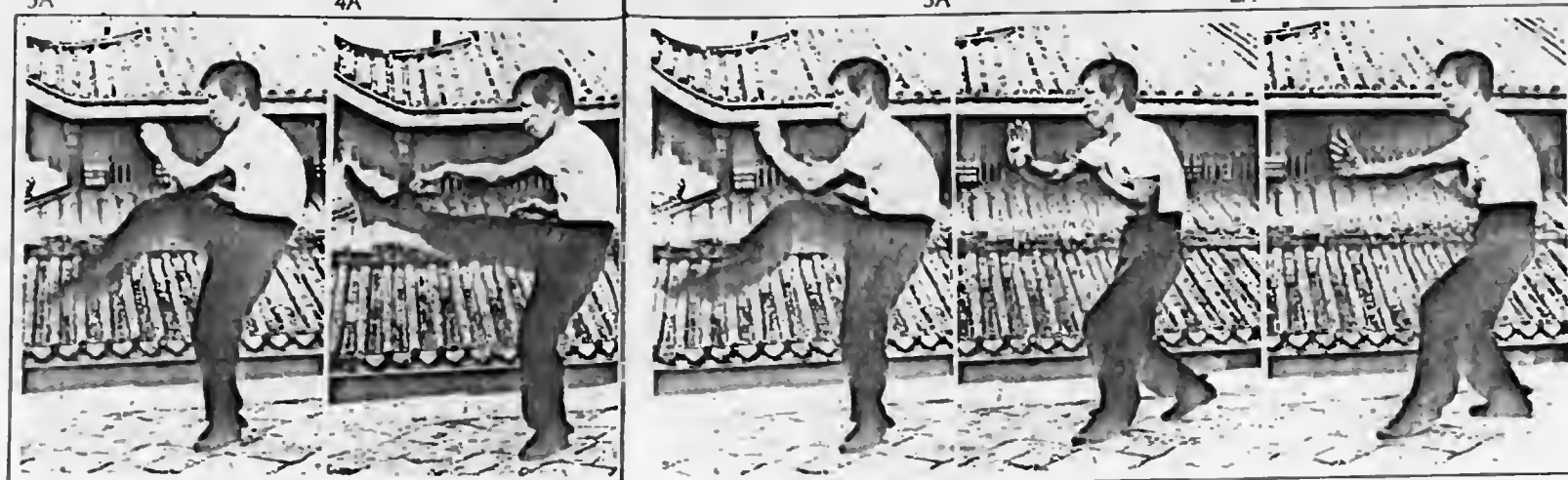
4. Raise your right leg, bent at the knee, so that your thigh is parallel to the ground and the right foot is directly below the knee. At the same time cover your advanced right knee with the open left hand, palm down, and position your right arm, hand open and palm facing inward, so that the hand is near the right side-front of your body in a covering position (fig. 4).

5. From your solid platform left leg, knee slightly bent, deliver a forward straight-rising snap-kick with your right leg, kicking to the height of a frontal enemy's solar plexus. Kick by fully extending your right kicking leg forward and extending and flexing your right foot so that the toes point forward (plantar flexion). At the same time your open left hand, palm down, continues to cover your right knee, and your open right hand covers the right side-front of your body (fig. 5).

6. Immediately after completing the kick, return your kicking leg to the position shown in figure 4 before stepping it back and down to the ground behind you. Once again assume a left hanging-horse stance (figs. 3, 2, 1). This completes one cycle of the lightning-kick exercise.

7. Repeat the exercise the desired number of times.

8. Perform the lightning-kick exercise from a right hanging-horse stance, kicking with your left leg (not illustrated).



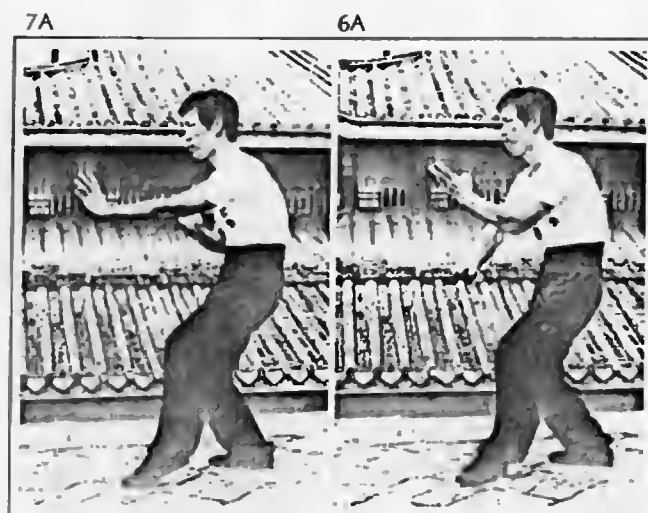
Study the lightning-kick exercise from the side-view photographs shown in figures 1A-7A. Observe the following keypoints:

- a) When you weight your leading leg in the hanging-horse stance, that foot must be turned slightly outward. Keep a slight bend in this platform leg throughout the exercise.
- b) Maintain your posture in the hanging-horse stance as you deliver the kick; hollow your chest, arch your back convexly, and tuck in your buttocks tightly. Focus your eyes on a frontal enemy.

- c) There are several areas on the kicking foot that may be used as striking surfaces in employing the lightning kick: the tips of the toes (useful when footgear is worn) can be directed against the groin, thighs, or solar plexus; the ball of the foot (with or without footgear) is useful against any target on the human body; and the instep (with or without footgear) is best used to strike upward against the testicles.

- d) Study the protective covering role of the arms and hands, noting that the kicking knee is always covered by the open palm of the arm on the side of the body opposite the kicking leg, while the side-front of the body on the same side as the kicking leg must be protected by the other arm and open hand.

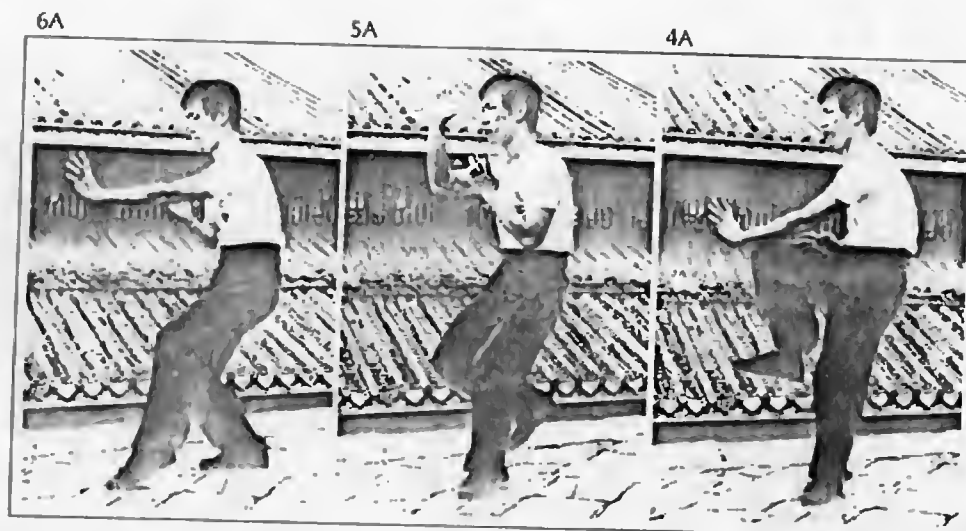
- e) Keep your shoulders level as you kick. Do not bob up and down or tilt to one side. Firmly fix the ankle of your platform leg to maintain a secure and stable one-legged stance while kicking.



HEART-PENETRATING KICK The name of this kick, *chuan-sin chiao*, means "heart-penetrating kick" and suggests the explosive suddenness, pinpoint accuracy, and penetrating force that the Chuka exponent seeks to achieve in the delivery of this devastating kick. Effective delivery of this forward straight-rising thrust-kick requires constant training. The following exercise is traditionally used to develop the mechanics of this kick. Perform the heart-penetrating kick as follows:



1. Assume a left hanging-horse stance (fig. 1).
2. Turn the foot of your advanced left leg a bit outward and weight that leg, keeping the knee bent. Maintain the extended position of your left arm, left hand open, palm facing your right-front corner, fingers pointing upward, but bring your open right hand inward to a covering position, palm up, at the right side-front of your midbody. At the same time raise your trailing right leg and bring it forward so that your thigh is parallel to the ground, right foot directly under the knee. Jut the right heel downward (dorsal flexion; fig. 2).



3. Maintain your solid platform left leg, knee bent, and the relative positions of your arms and hands as you deliver a forward straight-rising thrust-kick with your right leg to the level of a frontal enemy's heart. Use the jutting heel of your kicking foot as a striking surface (fig. 3).

4. Quickly withdraw your kicking right foot, bringing the right thigh parallel to the ground, the foot under the knee (fig. 2).

5. Step back and down to the ground with your raised right leg and once again assume a left hanging-horse stance (figs. 2, 1). This completes one cycle of this kicking exercise.

6. Repeat the heart-penetrating kick the desired number of times.

7. Perform this kicking exercise from a right hanging-horse stance in a similar fashion, using your left leg to kick (not illustrated).

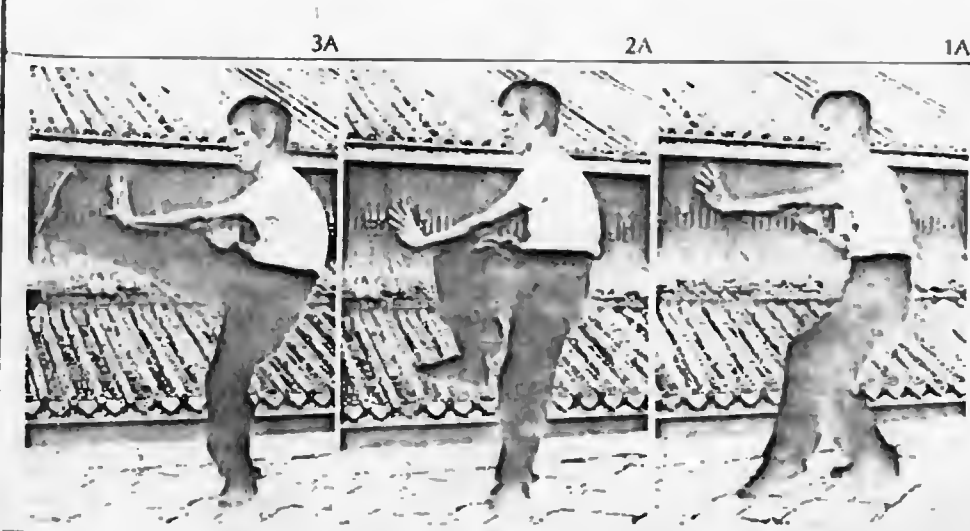
Study the heart-penetrating kick as shown from the side in figures 1A-6A. The following keypoints apply to performing this kick:

a) Your arms and hands must maintain the same relative positions in protective roles that they do in the lightning kick.

b) Keep your shoulders level as you kick. Do not bob up and down or tilt to one side. Your platform leg, ankle firm, must be bent at the knee, and the foot turned slightly outward to achieve stability on one leg. Focus your eyes directly at a frontal enemy.

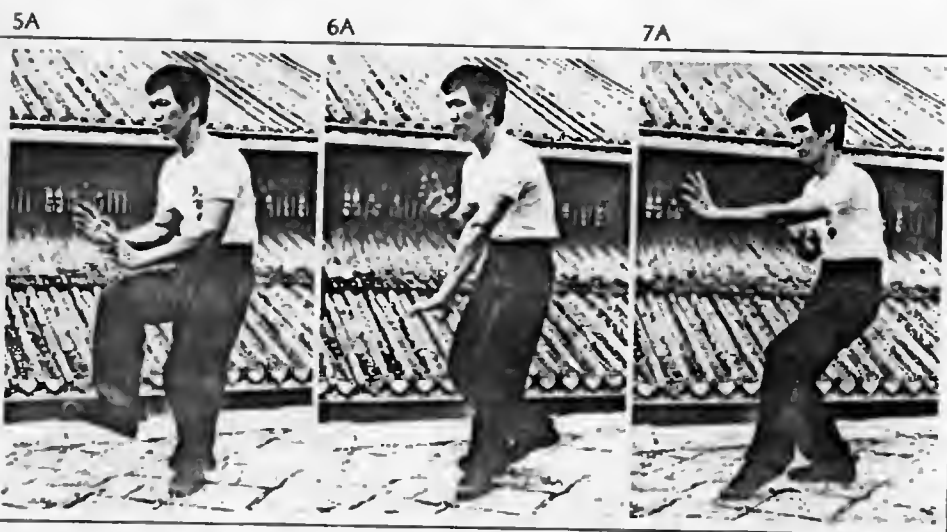
c) Your posture remains that of the hanging-horse stance when you kick: chest hollowed, back arched convexly, buttocks tucked in tightly.

d) This kick is directed only at the enemy's heart area, and the heel alone is used as the striking surface.





c) Throughout the kick your body must remain in the typical posture of the hanging-horse stance, with chest hollowed, back curved convexly, and buttocks tucked in tightly. Keep your shoulders level, and do not bob up and down as you kick. Focus your eyes on an enemy to your front.



DEFLECTING KICK An expert Chuka exponent is adept at using a special kind of forward arc-kick to deflect an enemy's kicking leg as it is being launched. Such a kick is especially useful when the enemy confines himself to delivering kicks to low target areas, which are difficult to deflect by use of the hands and arms. The deflecting kick is called *tau chiau*, and through its use the Chuka exponent can literally pick off his enemy's kick in midair and spin the kicker off to one side or the other. When the enemy is dealt a deflecting kick he is momentarily left wide open to any further action that the Chuka exponent may wish to take. Perform the deflecting kick in the following manner:

1. Assume a left hanging-horse stance (fig. 1).
2. Turn the toes of your advanced left leg outward and bring that foot solidly into contact with the ground; bend that knee, then shift your weight over your left leg. Raise your right leg and bring it forward; as you do this, point your toes downward (plantar flexion) but turn your foot slightly outward. At the same time that your right leg comes forward, momentarily extend your right arm, hand held open with palm down, at chest level in front of you; also withdraw your left arm, hand open and palm down, to cover your solar plexus (figs. 2-4).
3. Maintain your bent platform left leg, alter the relative positions of your arms and hands, and deliver an arc-kick forward to the level of your solar plexus. Twist your upper body to your right as you kick, and extend your left arm to cover your right knee with the open palm of that hand. At the same time withdraw your right arm, hand open and palm down, to cover the right side-front of your body. Use the outer edge of your kicking foot and the shinbone of your kicking leg as a striking surface (figs. 5, 6).



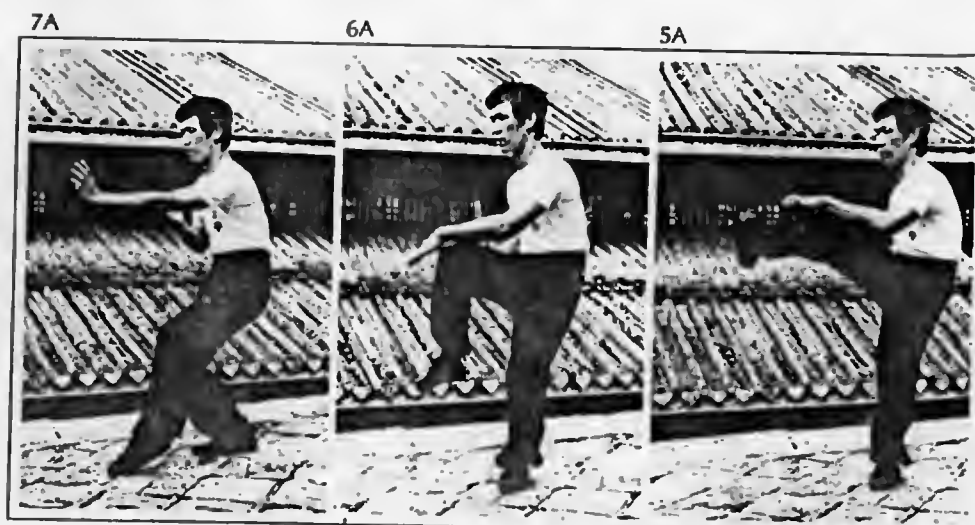
4. Quickly return your kicking leg to the position shown in figure 7, then step it back and down to the ground and once again assume the left hanging-horse stance (fig. 8). This completes one cycle of the exercise.

5. Repeat this kicking exercise the desired number of times.

6. Perform the deflecting-kick exercise from a right hanging-horse stance (not illustrated).

Study the mechanics of the deflecting kick as shown from another angle in figures 1A-7A. The following keypoints apply:

a) The toes of your advanced foot must be turned outward when you shift that leg from the hanging-horse stance to the role of platform leg. Keep this leg bent throughout the exercise, the ankle firmly fixed.

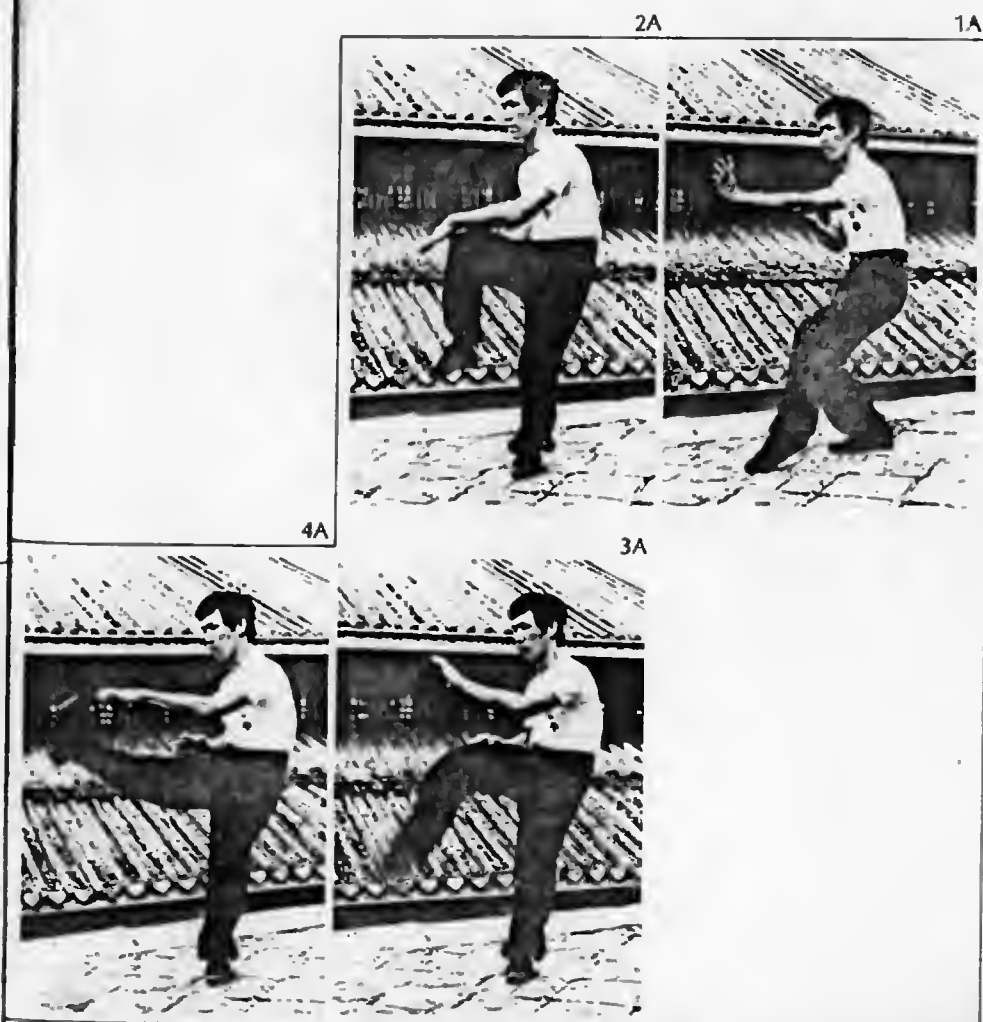


b) Keep your body in the posture of the hanging-horse stance as you deliver the kick: chest hollowed, back curved convexly, buttocks tucked in tightly. Focus your eyes to the front.

c) It is important to extend the ankle of your kicking leg by pointing your toes down and turning the foot slightly outward before you deliver the kick. Notice that the inside edge of the kicking foot faces your front before the delivery of the kick.

d) Also notice that after kicking, the kicking leg is withdrawn, its foot in a normal position with toes forward and pointing down.

e) Keep your shoulders level as you kick; do not bob up and down.



3

CHAPTER

TRAINING

Chuka Shaolin Etiquette

Although Chuka Shaolin is first and foremost a fighting art, its intrinsic spirit is one of defense. There is a certain amount of formal etiquette that each exponent of this art observes and in which the defensive spirit of the art is readily seen. The customary Chuka etiquette, based on the practical necessities that surround the study of self-defense, is referred to as *pa wang ch'in jiu*, literally, "feudal lord serving wine."

CHUKA HANDSIGN The handsign is a characteristic form of etiquette among all exponents of shaolin. In the Chuka system the handsign is called *ching*. By use of a special handsign the Chuka exponent is able both to identify himself and to determine whether the person he meets is a genuine exponent of the Chuka art.

There are other purposes behind the use of the Chuka handsign, all of which are practical in nature, that must be well understood by the trainee. First and foremost, the handsign must afford the user sufficient readiness in an emergency situation, as when he is being threatened by an enemy. Secondly, the handsign allows its user to greet friend and foe alike in a respectful and polite manner. By proper use of the Chuka handsign the exponent exhibits an outward calm and dignity and renders a refined formal greeting that is not offensive to the receiver.

To the friend of the exponent who renders the Chuka handsign is extended a warm greeting in the spirit of brotherhood; no aggressive action is planned, and none is expected from the recipient of the handsign. To the enemy, however, the Chuka handsign formally reflects a deep strength of character in the user; it radiates the user's self-confidence and resoluteness, and shows his general combative alertness. Should the enemy harbor aggressive intentions, and should these intentions be "read" by the Chuka exponent, then a simple modification of the normal handsign brings the Chuka exponent to an even greater state of combative readiness. Let us take a closer look at the two forms of the Chuka Shaolin handsign.

When the Chuka handsign is used as a greeting made in a spirit desiring no conflict with the one being greeted, the handsign is rendered from the normal upright posture used in standing or walking. Make the Chuka handsign in the following way:



1. Stand in a natural posture, feet aligned and close together, with your arms by your sides. Focus your eyes to the front, directly at the person or persons you are greeting (fig. 1).

2. Position your hands at your left side at the level of your lowest rib. Form your right hand in a phoenix-eye fist, the back of that hand facing your front; form your left hand in a spear-hand, fingers pointing directly forward. Bring the projecting forefinger knuckle of your right phoenix-eye fist into contact with the center of the palm of your left spear-hand (fig. 2).

3. Maintaining the relative positions of contact between your hands, move the hands forward as a unit and center them a short distance in front of your body at the level of your solar plexus. In moving your hands forward, bring the back of your phoenix-eye fist to face upward and the fingers of your left spear-hand to point diagonally upward at a 45-degree angle to your right-front corner (fig. 3).

Should conditions require that the Chuka exponent using this handsign exercise greater alertness in the face of an impending attack, he will make one slight modification to the normal handsign. When the Chuka handsign is carefully examined, it will be noticed that the spear-hand is purposely not trained on the recipient of the handsign, nor is the phoenix-eye fist positioned in a threatening way. But when an emergency arises, by rotating his hands forward as a unit the Chuka exponent can train both his spear-hand and phoenix-eye fist on an enemy facing him, a position from which these natural weapons can very easily be brought into action should the enemy become aggressive (fig. 4). This is a very subtle change in hand positions. Study this conversion of the normal Chuka handsign into a more combative form in figures 3A, 3B and 4A, 4B.



3A

3B



4A

4B

SALUTATIONS FOR PATTERN PRACTICE Another very important form of Chuka etiquette is the *ch'uan-li*, a formal greeting or salutation used when making a demonstration of skill in the manner of the prearranged patterns of exercise. This salutation expresses the performer's respect for his art, for all teachers and instructors past and present, for his seniors and training mates, and for those who are watching his performance. The *ch'uan-li* is rendered prior to the commencement of a demonstration of skill and once again at the conclusion of the performance; the opening *ch'uan-li* and closing *ch'uan-li* are performed somewhat differently but must never be omitted when practicing the patterns (see chapter four).

Using the Fundamental Exercises

In chapter two the fundamental training exercises involving stance and posture, body displacements, and the tactics of punching, deflecting, and kicking were introduced. In this section we will describe how the various fundamentals can best be utilized in the exponent's training program.

Every advanced exponent of Chuka Shaolin probably has his own special way of training with regard to both content and method. But at the basic level of Chuka training, the time-tested orthodox methods are most desirable. Taken in their sug-

gested order, that in which they appear in chapter two, all the fundamental exercises should be practiced at every training session. The total time required will amount to one and a half to two hours of steady exercise. The time may be altered to suit the individual's capacity and schedule, but it is important that the trainee be honest with himself and realize that too much abbreviated training will accomplish very little for him.

THE TWO STANCES AND THEIR POSTURES The horse-riding stance should be assumed and maintained without motion in each of its postures: central, right, and left. At first the trainee should hold a static stance and posture for about two minutes, making the total time for this training about six minutes. Advanced trainees are able to hold themselves motionless in each posture of this stance for ten minutes.

After resting about two minutes the trainee should stand motionless in the hanging-horse stance, devoting two minutes each to its left and right postures. Total time for training is about four minutes. Strong exponents hold themselves motionless in each posture of this stance for fifteen minutes.

THE THREE DISPLACEMENTS After taking a two-minute rest the trainee should perform each method of body displacement at least twenty times per cycle. Thus, the forward-horse exercise requires the trainee to make at least ten displacements each in the right and left postures of the horse-riding stance. Strong exponents measure their training in this exercise in terms of the distance they cover, often moving a hundred meters in each posture. The trainee should then immediately proceed to the next two displacement exercises, the dodging-horse and the side-body horse. Take no rest between your performance of these drills. Perform at least five cycles of each exercise. Advanced exponents do at least ten cycles of each exercise.

The total time for basic training in body displacement drills is about three minutes. The trainee should then rest at least two minutes before continuing with training in handwork.

THE NINE HANDWORK EXERCISES Perform at least five cycles each of the bow-drawing-hands exercise in the right and left postures of the horse-riding stance. Total time for the performance of this drill is about five minutes. Advanced exponents do ten cycles in each posture. Go on immediately to the next exercise.

The golden-duck exercise is especially important, and the trainee will do well never to omit it from any training session no matter how pressed he is for time. He should perform at least twenty-five short punches with each fist in one cycle of this exercise, and should perform it in both the right and left postures of the horse-riding stance. One cycle will suffice, and training time will be about one and a half minutes. Some advanced exponents punch fifty times with each fist; others seek to get as many short punches into the space of one minute as they can.

After taking a rest of about two minutes the trainee should continue with the stealing-hand exercise, performing twenty-five alternating short punches with each

phoenix-eye fist in one cycle. Total drill time here is about one and a half minutes. Advanced exponents follow the same procedure as for the golden-duck exercise. Rest about two minutes.

Make ten displacements each in the right and left postures of the horse-riding stance for one cycle of the aggressive-hand exercise. One cycle is sufficient. The time needed will be about three minutes. Advanced exponents use this exercise in the same way as the forward-horse exercise.

After taking a two-minute rest, perform five cycles each of the dodging-horse-strike and the side-body-horse-strike exercises in each of the two postures of the hanging-horse stance, taking no rest between the drills. Total training time for this procedure is about five minutes. Advanced exponents use these exercises in a manner similar to the dodging-horse and side-body-horse displacement exercises.

When "plucking the moon from the sea," perform five consecutive cycles in each of the two postures of the hanging-horse stance. Total training time will be about three minutes. Advanced exponents perform about ten cycles in each posture of this stance. Rest two minutes.

In the thrust-penetrate-catch-tear-hand exercise, five cycles should be performed in each posture of the hanging-horse stance, with no rest taken between the drills. Total time for this procedure is about three minutes. Advanced exponents should perform ten cycles in each posture.

Without rest go into the deflecting-striking-hand exercise, also performing five cycles of the exercise in each posture of the hanging-horse stance. Training time for this procedure is about three minutes. Then take a five-minute rest. Advanced exponents do ten cycles.

THE FOUR KICKS Each of the four methods of delivering kicks should be performed at least ten times in each posture of the hanging-horse stance, taking about a one-minute rest between the different kicks. Total training time here is about eight minutes. Advanced exponents perform similarly without resting between the different kicks.

PATTERN TRAINING When a trainee has completed the above drills in the Chuka fundamentals, he should turn his attention to the performance of the basic Chuka pattern, *kai-san* (see chapter four). Two performances of this pattern are adequate at the basic level of training. If the trainee takes a three-minute rest between the performances, his total training time will be about fifteen minutes. Advanced exponents generally perform three to five repetitions of this pattern.

SELF-DEFENSE TRAINING When a trainee has become sufficiently grounded in Chuka fundamentals, that is, when he is able to perform the various exercises correctly, he will do well to make a study of self-defense. In this he should be guided by the self-defense situations and their recommended responses as outlined in chapter five. He may practice his responses over the whole range of situations or concentrate on one

area of study emphasizing a particular kind of situation: dealing with punching and striking attacks, dealing with kicking attacks, dealing with being grabbed, and so forth. Or he may prefer to practice only one situation and its response repeatedly so as to reinforce his skill in that response. About thirty minutes should be allotted to the study of self-defense in any one training program.

TRAINING HABITS Every trainee wonders exactly how much training is necessary. While the professional exponent, whether student or instructor, generally seeks to train daily, the average person simply does not have that amount of leisure. He must be honest with himself, however, and if possible try to put in two or three sessions a week, preferably on alternate days.

At the beginning of his training, when the trainee knows relatively little about his art, he will find that the few basic exercises he must practice will not necessarily cause him to overexert himself. But as more exercises are added, he soon discovers that shaolin training is a dynamic physical regimen from which a day of rest now and then will prove to be valuable. It is while resting that the body grows strong, not while exercising. It is rest and nutrition that strengthen the body and its resources. Overtraining causes a mental condition that impedes technical progress; this is the "staleness" of which many professional athletes speak. Staleness is a mental condition, but it affects the body adversely and must be avoided at all costs.

One major cause of staleness is boredom with what one is doing. A rigorous training program like that provided by Chuka Shaolin need not be boring at any level of training. In spite of the fact that the trainee must repeat, many times over, drill exercises involving the fundamentals, these important exercises are a reservoir of technical matters that reveal themselves to the trainee little by little as he persists in performing them. No exponent can ever exhaust the supply of technical content within any of the fundamental exercises; nor can it be taught, for it reveals itself only to those exponents who make a deep and unending study of the fundamentals.

Most important in the study of Chuka Shaolin, and in any Chinese hand-to-hand art, is to train under competent guidance. Only when a qualified instructor is present to guide him will the trainee be ensured that he is training along sensible and beneficial lines. No book can take the place of an instructor, but this volume introduces the trainee to a simplified approach to training; every trainee at the basic level is urged to follow what is outlined herein. When technical problems arise that are not answered by this book, the trainee should seek the guidance of a qualified Chuka instructor or an advanced exponent of the art.

When the trainee has progressed at least as far as the study of handwork and is reasonably competent in combining the basic ways of body displacement with the use of the phoenix-eye fist in golden-duck fashion, he should include some toughening exercises in his training program. Orthodox Chuka methodology does not require a trainee to bruise and batter his natural weapons, such as his hands and arms, in efforts to toughen them. But every exponent of the Chuka art will do well to experience the

shock and pain of hard contact when his phoenix-eye fist impacts against a target. It is to this subject that we must now turn.

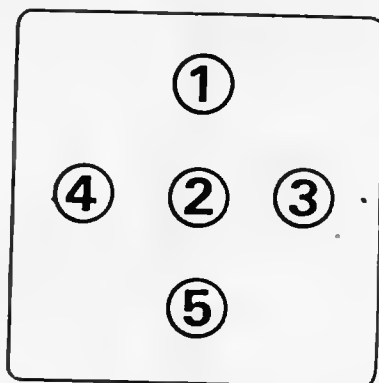
Toughening the Anatomical Weapons

As the Chuka exponent is taught to use his anatomical weapons wisely, he does not find it necessary to overdo the toughening of these parts of his body. He decries beating and bashing his hands and feet and other parts of his body against various objects to the point of deformation and controlled maiming. In fact, little attention is paid in basic training to such matters as toughening his elbows (which are naturally one of the hardest and most durable parts of the body); nor does he concentrate on toughening the feet, which are usually covered by some kind of footgear. Yet the Chuka exponent seeks to impart a certain degree of toughness and overall strength to his forearms, wrists, and fingers, which can be utilized in the tiger-paw, spear-hand, and double-dragon hand formations. He does this by the simple expedient of doing pushups (pumping exercise) while supporting his body on the tips of his splayed fingers and thumbs. Additionally, he adequately toughens the inner and outer edges of his forearm and wrist and the palm and heel of the hand by carefully impacting them against a heavy swinging sandbag.

Chuka instructors consider ways to improve the durability of the parts of the body as only one aspect of a greater and more important unity central to all creditable shaolin technique. The elements of technique are speed, accuracy, force, and timing. For example, an anatomical weapon like the phoenix-eye fist, no matter how durable it has been made, is useless in combat unless it is correctly used, that is, unless all the above elements of technique have been developed to a high degree and work in concert.

Quite naturally, therefore, the Chuka exponent pays special attention to his major weapon, the phoenix-eye fist, and employs a time-tested shaolin method with which to build a creditable technique in the use of this kind of fist. The basic training exercises by which this is done have already been discussed in chapter two. These skills are further improved by the following method of toughening the fists.

The *tsu-pai* (paper-board) is a piece of training equipment with a long history in shaolin training methods. It exists in various forms. In Chuka Shaolin a stout rectangular piece of wood serves as the backboard mounting for five circular pieces that are the targets for the phoenix-eye fist. A target-piece may be made from either many layers of compressed paper or a slab of rubber. Each target-piece generally has a diameter of 7.5 to 10 centimeters and a thickness of .75 centimeter to 1.25 centimeters. The target-pieces may be glued onto the board or fastened by framing each one with a rim of flexible bamboo nailed tightly around the target and onto the backboard. Various positional arrangements of the targets on the board are used. One arrange-



ment, seen in the diagram above, symbolizes the locations of vital points on the human body that will be the object of attack by the phoenix-eye fist. This diagram shows (1) facial area, (2) sternum, (3) left pectoral muscle, (4) right pectoral muscle, and (5) solar plexus.

A trainee who uses the board must bear in mind that Chuka toughening exercises are based on adherence to creditable technique. Described below are two basic ways of using the board. Neither method is illustrated, but the trainee can answer any questions that he may have about these methods by referring to the appropriate fundamentals in chapter two.

BASIC METHOD

1. Stand in the ready position.
2. Assume a left hanging-horse stance directly in front of the target-board and about one meter from it.
3. Move forward into a right horse-riding stance by use of the dodging-horse pattern of displacement.
4. From a solid stance, punch in rapid succession with alternating fists in golden-duck fashion, beginning with your left fist, at target 1, then 2 (right fist), 3 (left fist), 4 (right fist), and finally 5 (left fist).
5. Retreat in the dodging-horse pattern of displacement, dodge to your right side, then move forward into a left horse-riding stance by use of the dodging-horse pattern of displacement.
6. From a solid stance, punch in rapid succession with alternating fists in golden-duck fashion, beginning with your right fist, at target 1, then 2 (left fist), 3 (right fist), 4 (left fist), and finally 5 (right fist).
7. Complete one cycle of the exercise by returning to a left hanging-horse stance in the manner of retreating used in the dodging-horse pattern of displacement; then once more assume the ready position.
8. Do at least ten cycles of the exercise.

INTERMEDIATE METHOD

1. Stand in the ready position directly in front of the target-board and about one meter from it.
2. Assume a left hanging-horse stance.
3. Move forward into a right horse-riding stance by means of the dodging-horse manner of displacement.
4. From a solid stance, punch in rapid succession, beginning with your left phoenix-eye fist, at target 1, then 2 (right fist).
5. Quickly move back to a horse-riding stance with a central posture in the manner of the side-body-horse method of retreating.
6. Twist your upper body to your right and punch forward with your left phoenix-eye fist at target 3. Immediately thereafter twist to your left and punch forward with your right phoenix-eye fist at target 4. Center your posture once again and punch forward with your left phoenix-eye fist at target 5.
7. Move forward into a left horse-riding stance by means of the dodging-horse manner of displacement.
8. From a solid stance, punch in rapid succession, beginning with your right phoenix-eye fist, at target 1, then 2 (left fist).
9. Complete one cycle of the exercise by returning to a left hanging-horse stance in the manner of retreating used in the dodging-horse pattern of displacement, then once more assume the ready position.
10. Do at least ten cycles of the exercise.

Other methods of using the target-board will suggest themselves to the trainee. These may be beneficially used as long as they are based on the proper use of the Chuka fundamentals.

4

CHAPTER

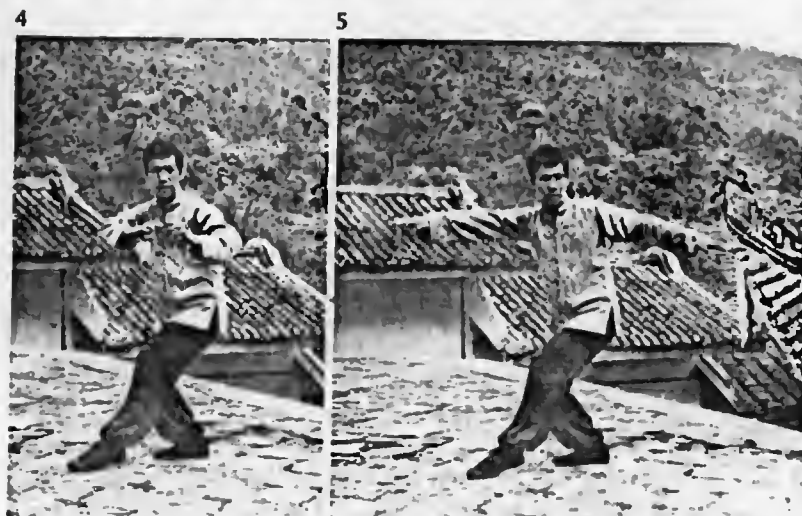
KAI-SAN

THE BASIC CHUKA SHAOLIN PATTERN

CHUKA SHAOLIN EXPONENTS call the practice of prearranged exercises in unarmed combat *ch'uan-tao*. This expression is probably best translated in English as "pattern" or "patterns." The patterns lie at the foundation of all skill in wu-shu. Patterns involving the trainee in a sequential performance of fundamentals are many and varied in the Chuka system. But all exponents of Chuka Shaolin begin their training in the patterns with the most basic one, called *kai-san*.

Kai-san means "opening the mountain." This somewhat cryptic expression has a special significance for every Chuka exponent, for it symbolizes the start of a long, arduous journey, the uphill struggle that must be made against adversity during his pursuit of shaolin knowledge and skill. Thus, the kai-san pattern not only constitutes an actual physical introduction to the rigors of Chuka Shaolin training but also indicates the psychological state that should prevail in every serious trainee's mind.

Kai-san is the fundamental pattern of the Chuka system because it contains all the necessary mechanical actions on which more advanced skills depend. In this pattern the basic skills explained in chapter two are woven together in logical sequence. It is important to understand that this sequence is based on a single defender's responses to the attempts of multiple attackers to harm him. When he performs kai-san, therefore, the Chuka exponent must imagine that he is surrounded by assailants and that every move is made to protect his life and must be directed toward subduing his opponents. The practice of kai-san, or any other Chuka pattern for that matter, must never degenerate into a shadow dance. The trainee is advised to study carefully the portion of the preceding chapter that deals with how patterns are to be used in training programs. In the present chapter, our only object is to explain the performance of kai-san.



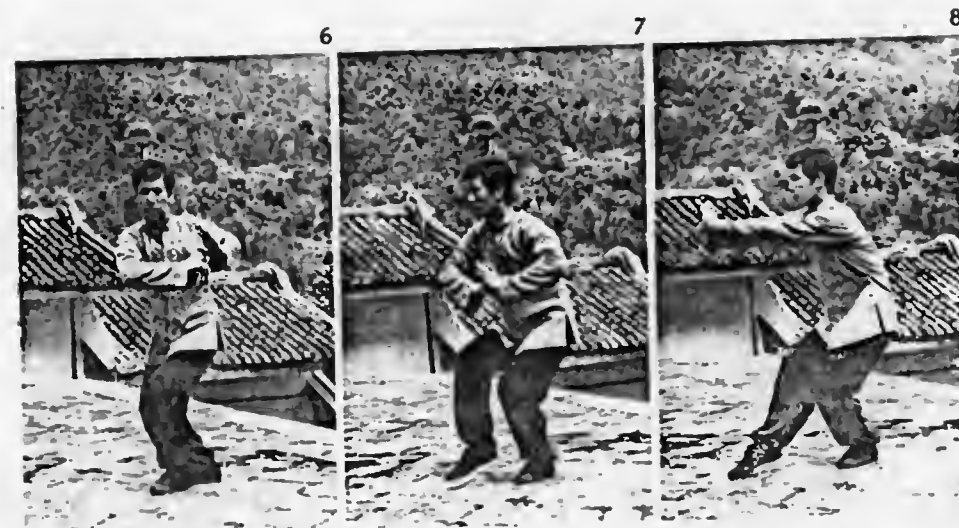
1. Assume the ready position, with those who will watch your performance located to your left side, preferably somewhat to your left-front corner (fig. 1).

2. Step forward with your right leg, bend that knee, and weight that leg. Bring your retreated left leg forward and assume a left hanging-horse stance. At the same time bring both hands in front of your body at the level of your solar plexus and render the normal Chuka handsign (figs. 2, 3).

3. Open your right phoenix-eye fist and spread both arms wide apart. Your right arm forward, palm down, is slightly higher than your left arm, which is extended, also palm down, to your rear. Look to your left side (figs. 4, 5).

4. Bring your advanced left leg back and position that foot along the inside of your platform right foot; bend your left knee and weight the left leg. At the same time bring your hands together in the Chuka handsign at your left side at the level of your lowest rib. Look forward (fig. 6).

5. Move your right leg forward and assume a right hanging-horse stance; simultaneously, push your Chuka handsign formation forward and center it in front of your body at the level of your solar plexus. Focus your eyes to your front (figs. 7, 8).





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6. Bring your advanced right leg back and position that foot along the inside of your platform left foot; bend your right knee and weight that leg. At the same time withdraw your hands (still in the Chuka handsign formation) as a unit and position them at your right side at the level of your lowest rib (figs. 9-11).

7. Turn 90 degrees to your left (to face your audience) and assume a left hanging-horse stance. At the same time push your Chuka handsign formation forward and center it on your body at the level of your solar plexus. Focus your eyes to your front (figs. 12, 13).

8. Position yourself for the commencement of the kai-san pattern by stepping for-

ward from your position at the end of the opening salutation (fig. 13), heel first, onto your left leg, pivoting that foot outward and turning your body 90 degrees to your left. At the same time open your right phoenix-eye fist and turn both hands palm up (fig. 14). As you turn, lower your arms and bring your right leg forward in line with and close to your left foot (fig. 15). Bend and raise both arms, palms up, to shoulder level at your sides (figs. 15, 16). As you face the new direction press both hands, palms down, downward until your arms are fully stretched along your sides; this is the ready position (fig. 17), from which you can begin your performance of kai-san. Those who watch your performance are now located to your right.



KEY: REF. FIGS. 1-3

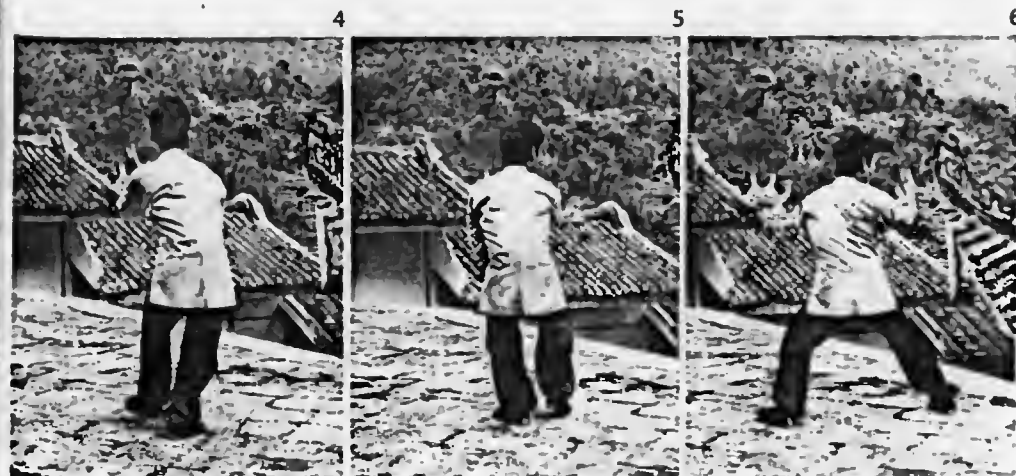


ACTION GROUP 1

Turn 90 degrees to your left and assume a left hanging-horse stance (figs. 1-3).

ACTION GROUP 2

Shift your weight forward onto your advanced left leg (fig. 4), then turn 90 degrees to your right and step forward in the new direction with your right leg to assume a right horse-riding stance. As you turn, deflect outward and upward to the right with the inner edge of your forearm and wrist (figs. 5, 6). Immediately thereafter, from a solid stance, deliver a "heart-penetrating" push with the palm-heel of your left hand (fig. 7).



KEY: REF. FIGS. 4-7



7



KEY: REF. FIGS. 4-7



KEY: REF. FIGS. 8-12



ACTION GROUP 3

Keep your feet firmly fixed, turn your left hand palm up, and turn your upper body 180 degrees to your left to assume a left horse-riding stance. With this turn, withdraw your left arm and bring it close to your body in a protective role, then deflect outward and upward with the outer edge of that forearm and wrist (figs. 8-10), followed quickly by the delivery of your inverted right phoenix-eye fist to the level of a frontal enemy's solar plexus (figs. 11, 12).



ACTION GROUP 4

Shift your weight forward onto your advanced left leg. Draw your retreated right foot up along the inside of your platform left foot, turn your body 90 degrees to your right (fig. 13), then step forward with your right leg in the new direction to assume a right horse-riding stance. As you come into this stance deflect outward and upward with the inner edge of your right forearm and wrist (figs. 14, 15). Quickly deliver your left phoenix-eye fist in golden-duck fashion, followed by the delivery of your right phoenix-eye fist in a similar manner, to the level of a frontal enemy's solar plexus (figs. 16-18).





ACTION GROUP 5

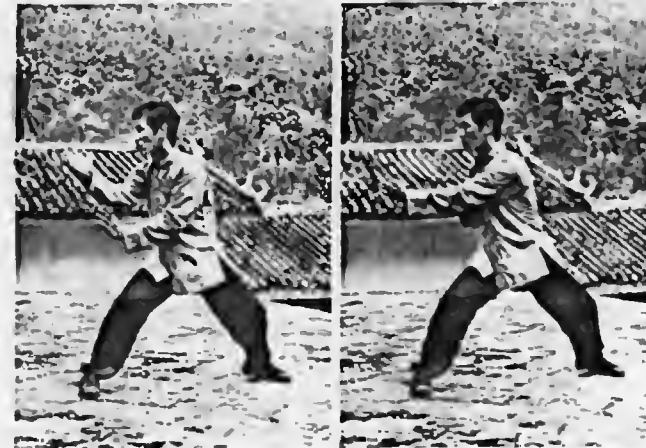
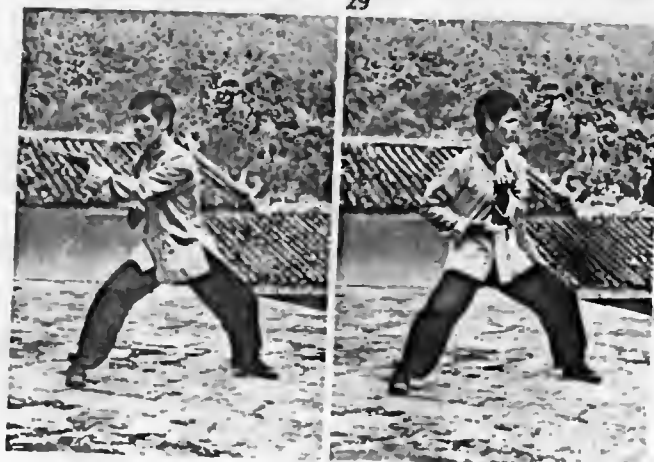
Open your right phoenix-eye fist, bring your left arm, that hand palm down, under your right arm, and begin to withdraw both arms (fig. 18). Pivot your feet in place, turn 180 degrees to your left, and assume a left hanging-horse stance. As you turn, deflect outward and upward with the outer edge of your left forearm and wrist, and cover your solar plexus with your bent right arm, that hand palm up (figs. 19-22).





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ACTION GROUP 6

Shift your weight onto your advanced left leg. At the same time keep your left arm in position, but lower your right hand, palm down, to cover your groin (fig. 23). Turn 90 degrees to your right, bend your left arm, and bring that hand, palm facing the inside of your right forearm at the elbow (fig. 24), into a covering position as you step forward with your right foot in the new direction (fig. 25), there to assume a right horse-riding stance. As you come into that stance, deflect outward and upward with the inner edge of your right forearm and wrist (fig. 26). From a solid stance deliver a "heart-penetrating" push with the palm-heel of your left hand (this action is precisely the same

as that made in Action Group 2 except that you now make it 180 degrees in the opposite direction). Your bent right arm, that hand palm up, covers your solar plexus (fig. 27). Keep your feet firmly fixed in place and twist your upper body to face 180 degrees to your left, there to assume a left horse-riding stance. As you turn, withdraw your extended left arm, palm up, bringing it close to your body to cover your solar plexus, the fingers of that hand almost touching your left elbow (figs. 28, 29). As you settle into a solid stance, deflect outward and upward with the outer edge of your left forearm and wrist (fig. 30). Immediately deliver your inverted right phoenix-eye fist to a frontal enemy's solar plexus (figs. 31, 32).



ACTION GROUP 7

Maintain your arm and hand positions as you pivot your left foot outward on the heel (figs. 33, 34). Shift your weight forward onto your advanced left leg. Now open your right inverted phoenix-eye fist and momentarily throw both open hands, palms forward, up in front of you at the level of your face before bringing them into a covering position as you deliver a leg-stopping kick with your right leg (figs. 35-37). Quickly retract your kicking right leg and step it down to the ground to your right side; begin to form a phoenix-eye fist with your right hand, palm up (fig. 38). As soon as your kicking right foot touches the ground, drop into a crouching position, right knee down, thus assuming the "half-butterfly" posture, from which you deliver your right inverted phoenix-eye fist into the groin of a standing frontal enemy; your bent left arm, that hand held palm down, covers your solar plexus (fig. 39).

37



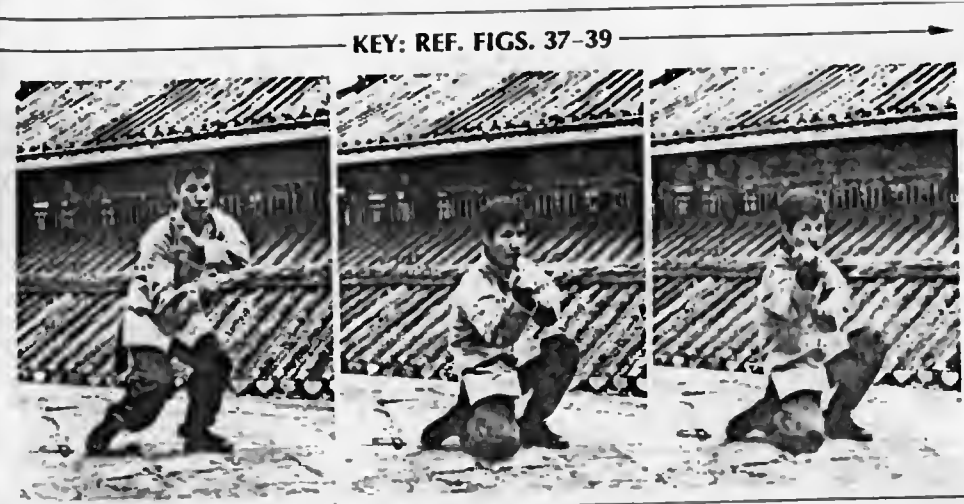
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KEY: REF. FIGS. 37-39





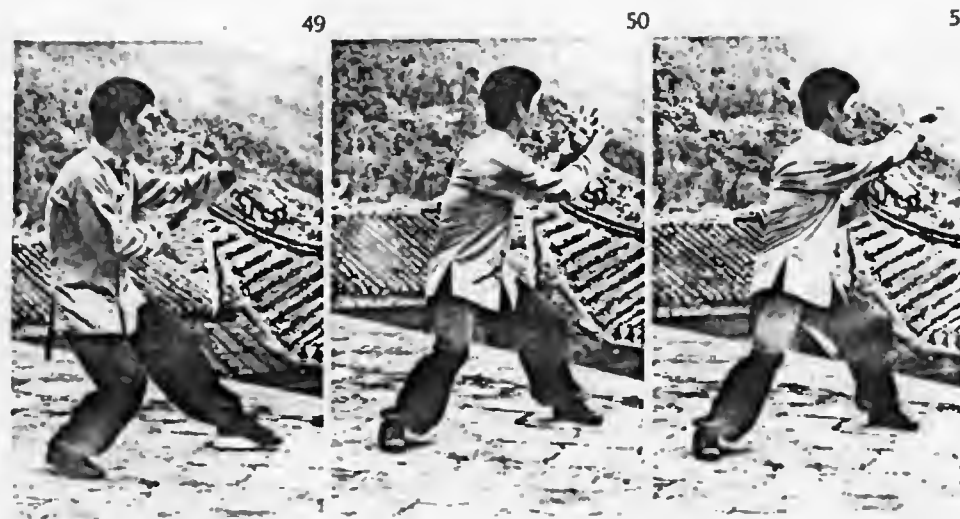
ACTION GROUP 8

Immediately rise, turn 90 degrees to your right, and step your right leg widely to your right side to assume a right horse-riding stance. As you turn, deflect outward and upward with the inner edge of your right forearm and wrist (figs. 40-43). From a solid stance deliver your left phoenix-eye fist in golden-duck fashion to the level of a frontal enemy's solar plexus (figs. 44, 45).



ACTION GROUP 9

Open your left phoenix-eye fist (fig. 46), shift your weight onto your right leg, bring your outstretched left foot up alongside your platform right foot, and turn 90 degrees to your left (figs. 47, 48). As you turn to face the new direction, step forward with your left leg. Deflect outward and upward with the inner edge of your left forearm and wrist and, at the same time, assume a left horse-riding stance (figs. 49, 50). As you come into a solid stance, deliver a right double-dragon from underneath your deflecting left arm directly into the eyes of a frontal enemy (fig. 51).



ACTION GROUP 10

Keep your feet firmly fixed, but twist your upper body 180 degrees to your right, there to assume a right horse-riding stance. As you pass through the central posture cross your arms, both hands open, right above left; your right hand is palm up, your left hand palm down (figs. 52, 53). As you come into a solid stance, simultaneously deliver a double-dragon with both hands into a frontal enemy's eyes (figs. 54, 55).

ACTION GROUP 11

Maintain your right horse-riding stance and forcefully withdraw both arms together, instantly forming both hands in phoenix-eye fists. As you do this, deflect outward and back to your left side at the level of your solar plexus; your fists come together, knuckles (backs of hands) down (figs. 56, 57). Immediately punch forward with both fists to the left and right pectoral muscles of a frontal enemy (figs. 58, 59).



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ACTION GROUP 12

Maintain your stance. Open both fists and withdraw your arms, hands with palms facing outward, bringing your right arm down to cross under your left arm at the level of your solar plexus (figs. 60, 61). Shift your weight forward onto your right leg and turn 90 degrees to your left. Bring your left foot up along the inside of your platform right foot, and at the same time lower your right arm, turning that open hand palm forward with the fingers pointing downward; also bring your open left hand, palm up, to the level of your solar plexus (figs. 62, 63). Step forward with your left leg and assume a left horse-riding stance. As you come into a solid stance, extend both arms in front of your body. Deliver a forceful double-push with your left palm-heel at the level of a frontal enemy's face and with your right palm-heel into his groin (this double-push action is referred to as *swang-loong chu hai*, "the double-dragon emerging from the sea"; figs. 64, 65).



ACTION GROUP 13

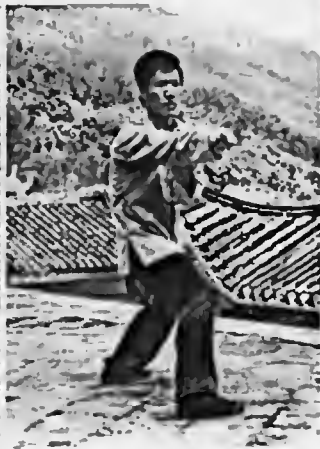
Pivot your advanced left foot outward on the heel. Rotate your open right hand inward (counterclockwise) to turn the palm downward, then outward, and move that arm across your body to your left; your bent left arm, hand open, protects your face by crossing over your right arm (figs. 66, 67). Swing your retreated right leg forward in a sweeping arc to bring that foot well forward in sickle fashion to reap against the advanced leg of a frontal enemy (this sweeping action of the leg is called *hang foong song siei*, "sending ice in a cold wind"). As your foot reaps, use the shinbone and instep of the foot as a contact surface. At the same time that your right leg is reaping, your right hand sweeps outward to your right side to seize and grasp the enemy, then pull him at the point of grasp; your left hand, palm open and facing forward, covers your midbody area. After the shearing action of your reaping leg and right arm (figs. 68-70), assume a right horse-riding stance. Release the grip of your right hand and withdraw that arm, palm up, as you drive a left inverted phoenix-eye fist into the enemy's solar plexus (figs. 71, 72).



73



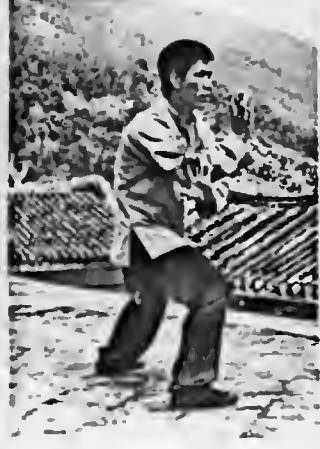
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KEY: REF. FIGS. 77, 78



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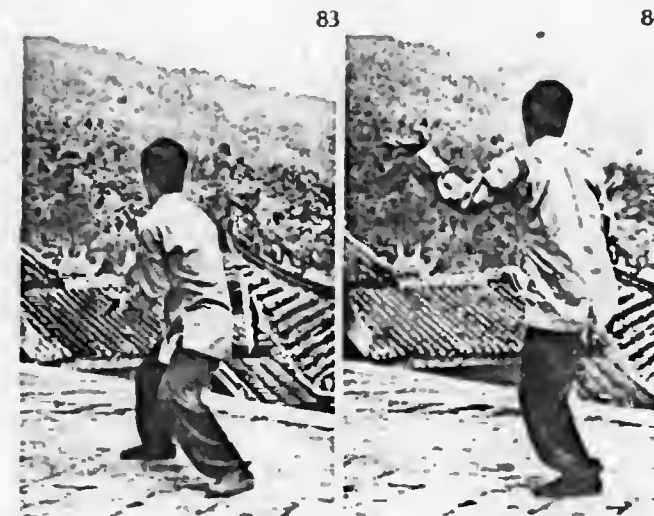
ACTION GROUP 14

Maintain a solid stance and deliver your right phoenix-eye fist in golden-duck fashion to the enemy's solar plexus (figs. 73, 74). Lower your left arm with that hand open, palm down, to cover your groin; open your right hand and begin to withdraw that arm (fig. 75). Turn 180 degrees to your left, allowing both feet to pivot as you turn, and assume a left hanging-horse stance. Your left arm passes under your right arm and you deflect outward and upward with the outer edge of the left forearm and wrist as you turn (figs. 76-78).



ACTION GROUP 15

Shift your weight forward onto your advanced left leg (fig. 79) and quickly step forward with your right leg to assume a right horse-riding stance. Bend and fold your advanced left arm, palm down, across the front of your body at chest level and, as you are moving into that stance, whip the fingers of your inverted left hand (palm up) over and into a frontal enemy's face to distract or strike him as the case may be. Quickly follow up this action with the delivery of your right double-dragon into his eyes (figs. 80-82).



KEY: REF. FIGS. 79-82



KEY: REF. FIGS. 83-88



ACTION GROUP 16

Shift your weight back onto your rear left leg and bring your right leg back so that your right foot is close to your platform left foot, but do not weight your right leg (figs. 83, 84). Jump high into the air, turning 90 degrees to your right, and land on your right leg. Immediately drop down into a crouching position, left knee down, and assume the half-butterfly posture. As you jump, raise both hands, open and palms up; deflect downward and out with the outer edge of your left forearm and wrist as you bring your right arm up, hand open and palm facing forward, to cover your face (figs. 85-88).

85



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ACTION GROUP 17

Rise quickly and step forward with your left leg to assume a left horse-riding stance. As you move forward, deflect outward and up with the inner edge of your left forearm and wrist (figs. 89, 90). Follow up quickly by delivering your right inverted phoenix-eye fist into a frontal enemy's solar plexus (fig. 91).

88



89



90



91

KEY: REF. FIGS. 83-88



KEY: REF. FIGS. 89-91



KEY: REF. FIGS. 92-94



ACTION GROUP 18

Maintain the position of your right phoenix-eye fist as you pivot your advanced left foot outward on the heel, then open your right hand, palm up, and twist outward as you rotate the hand counterclockwise to bring the thumb down (fig. 92). Shift your weight forward onto your advanced left leg (fig. 93). Deliver a lightning kick with your right leg to a frontal enemy's solar plexus; your left palm covers your kicking knee while your right hand, palm up, is brought back to cover your right side-front (fig. 94). Step your kicking right leg forward and down to the ground to assume a right horse-riding stance. Make a catching action with your left hand, palm up, as you move into that stance, then quickly deliver your right phoenix-eye fist in golden-duck fashion into the enemy's solar plexus (figs. 95-97).



KEY: REF. FIGS. 95-97



KEY: REF. FIGS. 92-94



ACTION GROUP 19

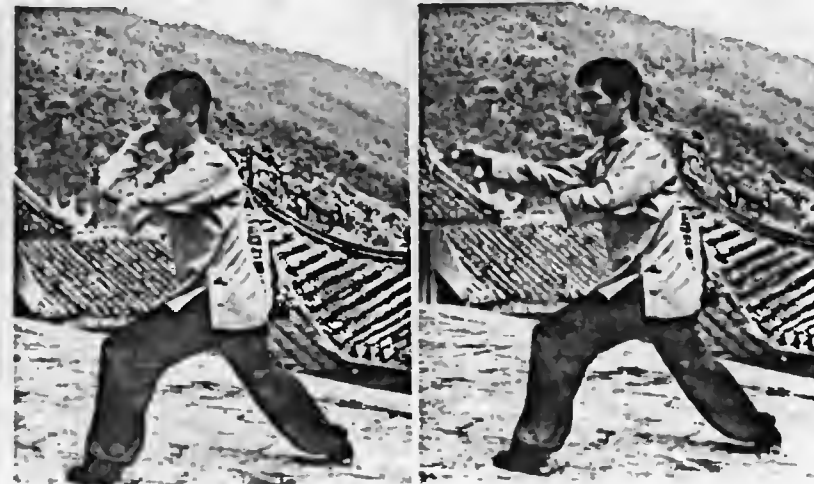
Shift your weight back onto your bent left leg, then bring your right leg back, that foot close to and inside your platform left foot. Do not weight your right leg as you turn 90 degrees to your left and take a long step backward with your right leg, there to assume a left horse-riding stance (figs. 98-100). As you do this, fold your bent left arm across the front of your body, palm down; form a right phoenix-eye fist and

KEY: REF. FIGS. 98-105



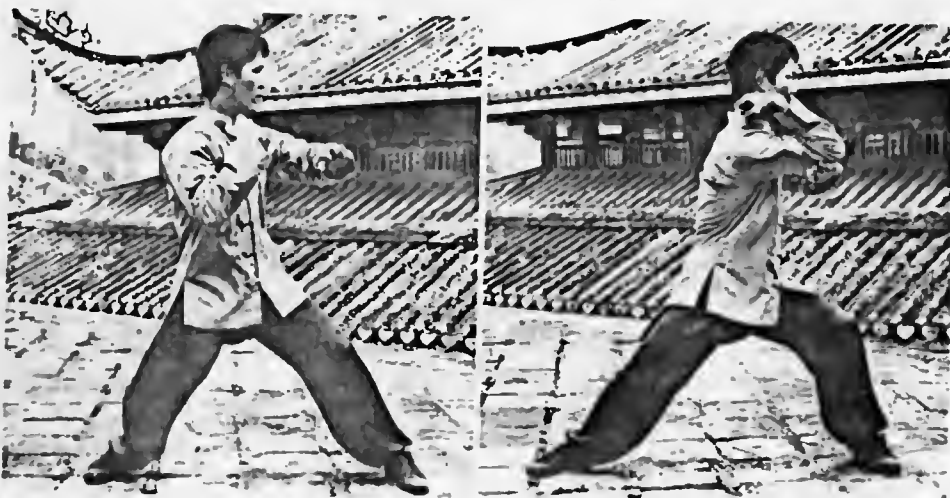


hold it in readiness at your right side (figs. 99-102). Make a short displacement forward (left foot, then right foot) in forward-horse fashion. At the same time deflect downward with your left palm-heel as you drive your right elbow forward across the top of your bent left arm directly into the solar plexus of a frontal enemy; do this

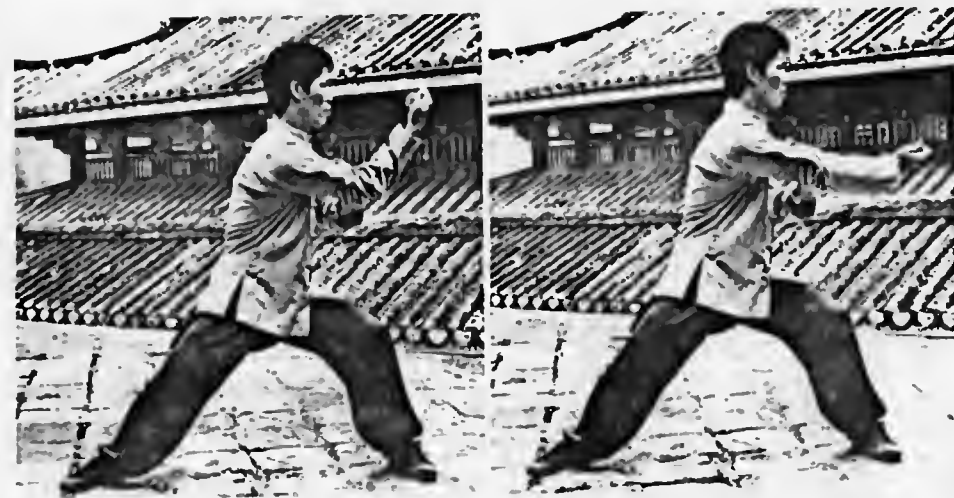


by bending your right arm and positioning that phoenix-eye fist at the right side of your head just above your shoulder (figs. 103, 104). Immediately thereafter deliver your right phoenix-eye fist, palm up, over and down in a short arc into the enemy's eyes or onto the bridge of his nose (fig. 105).

KEY: REF. FIGS. 98-105



KEY: REF. FIGS. 98-105



Without hesitation drive your left spear-hand into the enemy's solar plexus (fig. 106), then follow it with the delivery of your right spear-hand into the same target (figs. 107, 108).



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111



112

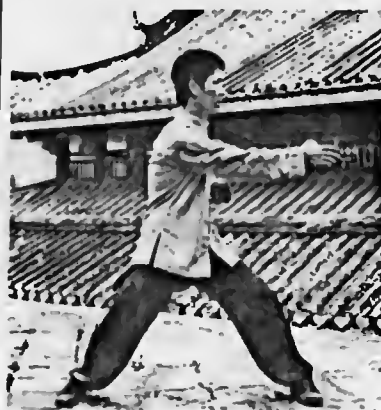


113



Maintain the extended position of your right spear-hand, but turn that hand palm down as you pivot your left foot on the heel, toes outward. Shift your weight forward onto your left leg (fig. 109) and bring your retreated right foot up along the inside of your platform left foot; do not weight your right leg. As you do this, turn 90 degrees to your right; your left arm and open hand, palm down, cover your midbody area (fig. 110). Step forward in the new direction with your right leg and assume a right horse-riding stance; as you settle into that stance, deflect outward and up with the inner edge of your right forearm and wrist (fig. 111). From a stable stance deliver your left phoenix-eye fist in golden-duck fashion to a frontal enemy's solar plexus; follow up immediately with a right golden-duck attack to the same target (figs. 112, 113).

KEY: REF. FIGS. 109-111



KEY: REF. FIGS. 112, 113





ACTION GROUP 22

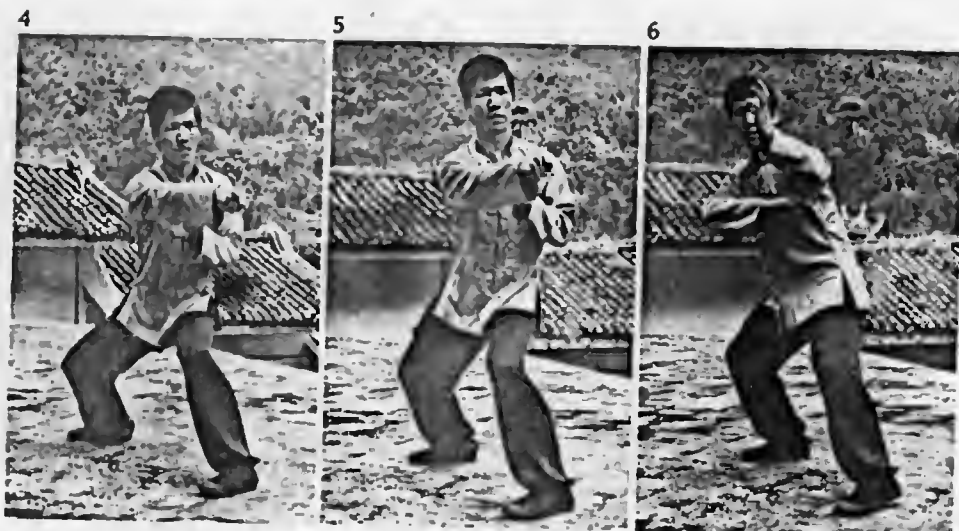
Allow your feet to pivot in place as you turn 180 degrees to your left to assume a left hanging-horse stance. As you turn, deflect outward with the outer edge of your left forearm and wrist (figs. 114-117). This ends your performance of kai-san.

KEY: REF. FIGS. 114-117



CLOSING SALUTATION AND FINAL POSITIONING

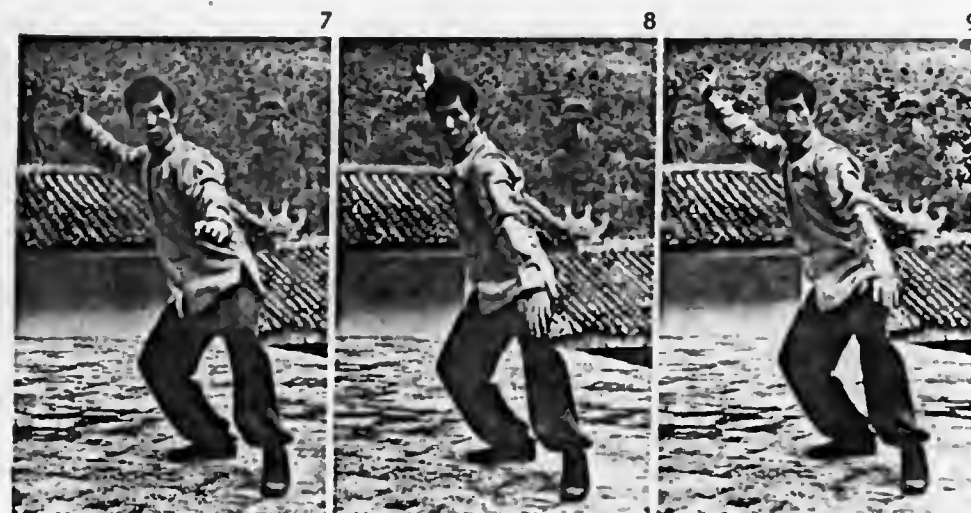
1. At the end of your performance of kai-san you are facing those who have watched your performance, and you are in a left hanging-horse stance (fig. 1).
2. Step forward with your left leg and assume a left horse-riding stance. At the same time make a grasping action with your left hand, turning that hand palm up; your right arm, that hand open and palm down, covers your solar plexus (figs. 2, 3).
3. Immediately short-punch forward with your right phoenix-eye fist in golden-duck manner to the level of a frontal enemy's solar plexus (figs. 4, 5).
4. Shift your weight back onto your bent right leg, open your right phoenix-eye fist, and begin to withdraw that arm. Raise your left arm, palm up, in front of your body to the height of your throat (fig. 6).



5. Bring your advanced left leg back, and at the same time spread your arms wide apart. Your left hand moves, palm down, to the level of your groin in front of you, and your right hand, palm facing your right, rises behind you to the height of your head (figs. 7-9).

6. Without a pause, position your left foot along the inside of your platform right foot, bend your left knee, and weight that leg. At the same time turn your body a bit to your left and position your hands in the Chuka handsign formation at your left side at the level of your lowest rib (figs. 10, 11).

7. Assume a right hanging-horse stance and push your Chuka handsign formation forward as a unit to a position in front of your body at the level of your solar plexus (figs. 12-14).



8. Open your right phoenix-eye fist, turn both hands palms upward, and lower your arms to your sides; at this moment bring your advanced right leg back and position that foot in line with and along the inside of your platform left foot. Make whatever small adjustment may be necessary in your body position so that you face your audience directly (figs. 15, 16).

9. Raise and bend both arms, palms upward, until your hands reach the height of your shoulders (figs. 17, 18). Then turn your hands palm down and push both hands down, positioning your arms fully extended, hands open and palms down, at your sides in the modified ready position to end your closing salutation (fig. 19).



5

CHAPTER

SELF-DEFENSE APPLICATIONS

SELF-DEFENSE is a tricky affair, for there are always numerous and unpredictable variables in such situations. If you are so unfortunate as to have to defend yourself in a physical encounter, do so with the thought that it can mean serious injury for you, or even your death; not even the expert is immune from these considerations. It is far better to avoid physical encounter, even at expense to your dignity, than to become engaged with an aggressive attacker. But if there is absolutely no escape from the threat of physical violence, then apply your shaolin training, for it can enable you to subdue your attacker effectively.

When you apply shaolin skills to an actual conflict, you must have full confidence in your technical ability. Once you are committed to this dangerous situation, you should fully understand that there will probably be no opportunity for you to withdraw until the attacker has succeeded in subduing you or he himself is knocked out of the fight. If the fundamentals of Chuka Shaolin presented in the preceding chapters have been properly learned, that is, if they are now part of you—things that you do without having to think—there is every chance that you will emerge from a conflict the victor. The odds are always in favor of a trained defender.

In this chapter we are dealing only with a few limited situations involving the Chuka Shaolin-trained defender in conflict with an unarmed attacker or attackers. The situations chosen here are hypothetical ones. They are, nevertheless, real in the sense that such things do often occur in everyday life. These situations have been carefully selected with the further consideration that basic Chuka skills serve as the basis of the recommended responses of the defender. It is well to bear in mind that these situations are intended to emphasize only certain of the basic Chuka skills learned from this book, and that the responses given do not necessarily represent the best possible ways of meeting the attack. But what is presented is adequate and effective; moreover, it can be applied by the average person who has undergone a minimum of Chuka Shaolin training. As the exponent practices the self-defense situations, he should bear in mind that an actual combative encounter rarely proceeds in the orderly fashion suggested by the situations given here. Remember, too, that though a great many variables enter into every physical conflict, these can work for as well as against you.

in practicing the following situations and responses, the trainee must use common sense. He and his training partner or partners are practicing the art of self-defense, not the art of self-destruction. Overdoing the training instructions given in this book is uncalled for; moderation in training, however severe one's training may be, is the key to lasting benefits. Trainees should follow instructions to the letter, repeating each response many times over until fluency is attained and the response can be made smoothly and speedily. Only then should the trainee search for and formulate variations in the solution of the situations, and attempt to create responses of his own. It is a good idea to include some practical self-defense training in each session, preferably near the end of the training program, where such training emphasizes the need for perfection of the fundamentals that have preceded it.

Should it become necessary actually to apply your Chuka Shaolin knowledge in your own or others' defense, you are justified in doing so only if you choose the appropriate response and use only the amount of force needed to solve the situation. Do not overdo your use of Chuka Shaolin knowledge, but seek to fit your response to the situation. Always remember that Chuka Shaolin techniques are extremely powerful responses against an attacker, and that they give the trained defender a decided and lethal advantage over a less-trained person.

The following self-defense situations are loosely grouped according to the kind of attack being made. This grouping and the order in which the techniques appear have no special meaning except to provide convenience of study and reference for the trainee. You may practice the situations in any order desired, after making sure that you are well grounded in all the separate elements of the fundamental tactics. Refer to the descriptions given in earlier chapters should there be any doubt as to the execution of these basics in the situations. Above all, practice with safety in mind, safety for both you and your training partner or partners.

In order to bring realism to the situations and the responses, they must be practiced on natural terrain approximating that suggested in the illustrations that follow. If the study of self-defense is allowed to remain only in the gymnasium or similar ideal training areas, it will always lack certain elements that occur in real-life situations, such as variations in terrain and the wearing of clothing appropriate to the climate and weather conditions in which emergency situations develop.

The following seven self-defense situations and recommended responses should be practiced by the trainee in the manner suggested in chapter three.



DEFENSE AGAINST A THREATENED PUNCH TO THE FACE

Situation: A belligerent assailant stands in front of me and is threatening to attack me physically. I stand in a natural posture, feet slightly apart, arms by my sides, and do nothing to provoke him into action (figs. 1, 2).

Response: My assailant steps forward with his right foot and seizes the front of my shirt with his right hand; he cocks his left fist and threatens to strike me in the face (fig. 3). I take the initiative by quickly stepping my right foot widely to my right side; at the same time I slip my left arm up under and inside his right arm (fig. 4). I assume a horse-riding stance with a central posture. As I settle into this stance, I drive the outer edge of my left forearm and wrist upward and outward against the inside surface



7



KEY: REF. FIG. 7



of my assailant's grasping right arm near his elbow (fig. 5). Keeping my left arm in contact with his right arm, I immediately deliver my right phoenix-eye fist into his solar plexus with sufficient force to subdue him (figs. 6, 7).

Keypoints: It is important to steal the initiative from the assailant; you must go into action before he can carry out his threat of striking you. When using your left arm to deflect his grasping right arm, do not try to dislodge his grip; use your deflection in a covering role, that is, keep his right arm busy and its whereabouts known to you by your contact with it. For this reason do not twist too much to your left when delivering your right phoenix-eye fist; overtwisting can cause you to lose the valuable contact of your left arm with his right arm. Study the keypoint photo.

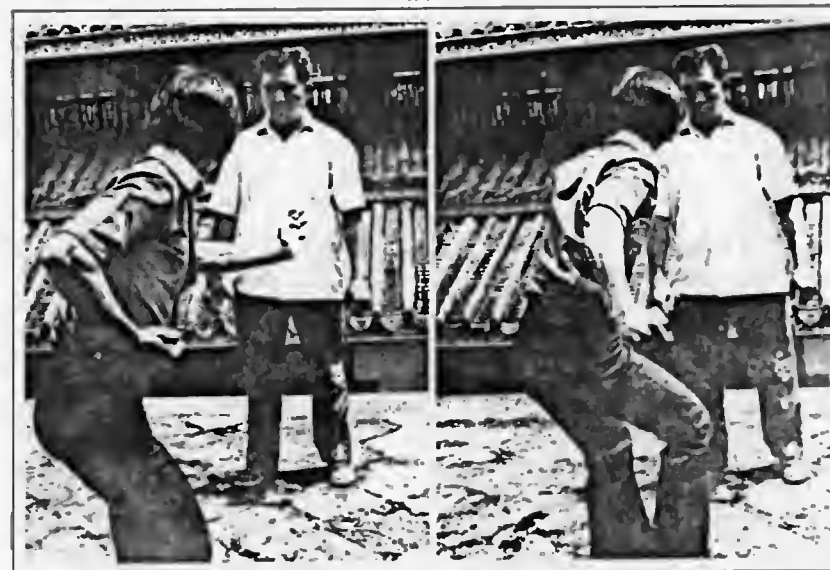


DEFENSE AGAINST AN UPPERCUT

Situation: An assailant is stalking me, shuffling slowly forward while in a left stance, his right fist cocked and ready at his right hip. I stand in a natural stance, feet aligned and slightly apart. I do nothing to provoke him (figs. 1, 2).

1A

2A





Response: When my assailant steps forward with his right foot and fully commits himself by delivering a looping uppercut with his right fist aimed at my groin or midsection, I instantly sidestep to my left side and turn my body to the right, out of line with his blow (fig. 3). Then I quickly shift my weight over my bent left leg and assume a right hanging-horse stance; at the same instant I cover my groin and midsection with my open right hand and raise my bent left arm, hand formed in a phoenix-eye fist, in front of my body (fig. 4). As my assailant's right uppercut misses me, I raise my right arm and apply the outer edge of that forearm and wrist against the upper and outer surface of his punching right arm near the biceps, pressing it outward, away from me. Simultaneously, I deliver my left phoenix-eye fist against the base of his skull under and a bit behind his right ear (figs. 5, 6).

3A

4A



Keypoints: The timing of your evasive sidestep is critical; it must be made just slightly ahead of the assailant's uppercut. As you take the sidestep, turn your toes inward, facing the assailant, so that you can easily turn your body to assume the hanging-horse stance. Keep your open right hand covering your groin until the blow goes by, then apply that hand in the suggested way against his attacking arm, less a chopping blow than a deflection; this action ensures that the assailant stays fully committed forward until after you deliver your left phoenix-eye fist (keypoint photo). Study the entire sequence once more in figures 1A-5A, and notice in particular that the hanging right leg is deliberately left in front of the assailant's advanced right leg in order to hinder further forward movement.

5A



KEY: REF. FIG. 6





DEFENSE AGAINST A SURPRISE ROUNDHOUSE PUNCH

Situation: I have just reached the top step of a flight of stairs when I am set upon by a partially hidden assailant located to my right. He is already in the act of striking me with a looping roundhouse blow of his right fist (figs. 1, 2).

Response: My assailant's roundhouse punch threatens my head, so I quickly step my left leg widely to my left side and rock my upper body in that direction in order to avoid the blow; at the same time I ready my arms and hands in protective roles (fig. 3). From a deep crouching position over my bent left leg I extend my right arm and bring the outer edge of that forearm and wrist against the outer surface of his punching right arm just above his elbow (figs. 4, 5). I immediately follow this up by coming more erect as I assume a horse-riding stance with a central posture. From a stable stance I deliver my inverted left phoenix-eye fist (palm up) into his right pectoral muscle with sufficient force to paralyze his right arm (figs. 6, 6A).



Keypoints: Evade your assailant's looping punch by taking a very wide step to your side, and duck down to get well under the punch. As soon as your deflecting arm makes contact, straighten your posture and assume a solid stance from which you can deliver your phoenix-eye fist. Reinforce that punch with a twist of your upper body (twist to the right shown). Bring your free right arm into a covering position in front of your body.



4



DEFENSE AGAINST TWO KICKS

Situation: An assailant stands in front of me and is threatening me from a left stance; he appears to be ready to kick at me with his retreated right leg. I stand in a natural posture facing him squarely, my feet aligned and slightly apart (fig. 1).

Response: At the instant that my assailant delivers a forward snap-kick with his right leg aimed at my groin, I evade the kick by stepping my right leg widely to my right side. Simultaneously with this evasary step I drop into a crouching posture (the half-butterfly position), left knee down; I bring both arms into covering positions in front of my body (fig. 2). My assailant, having missed his intended target, withdraws his right leg and steps it forward and down to the ground in order to draw a bit closer to me; I hold my crouching position (fig. 3). He continues his attack by aiming a left roundhouse kick at my head (fig. 4). At that instant I turn my body to my left and place my right knee on the ground; I extend my right arm and use the outer edge



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of that forearm and wrist to deflect his kicking leg from the inside, and use my left arm and hand to cover my face and head (fig. 5). As my assailant misses his roundhouse kick and is withdrawing his kicking leg, I quickly rise, my weight forward over my left leg, arms and hands still in covering positions, and deliver a forward lightning kick with my right leg into his groin (fig. 6).

Keypoints: There is a reason for your initial stance as you confront the assailant. By standing squarely facing him you offer him bait; he must be so tempted by the seemingly easy target you offer him (your groin) that he cannot resist kicking at you. Time your evasary move to the side and your drop into the crouching posture just a bit ahead of the assailant's kick. Study the protective roles of your arms and hands. Deliver your lightning kick as the enemy is retracting his kicking leg but *before* he can return it to the ground; in this position he is least able to deal with your kick.



DEFENSE AGAINST A ROUNDHOUSE KICK

Situation: An assailant is rapidly closing in on me and is about to kick me with his retreated right leg. I stand in a natural posture, feet aligned and close together (figs. 1, 2).

Response: My assailant launches a right roundhouse kick aimed at the left side of my head. As he kicks, I step my right leg widely to my right side and assume a horse-riding stance with a central posture. I use both arms and hands to deflect his kicking leg, the palm-heel of my left hand against his shinbone and the outer edge of my right forearm and wrist against his thigh muscles from the inside and just above his knee (fig. 3). As my assailant withdraws his kicking right leg, but before he can return it to the ground, I step forward with my right leg, directly between his legs (fig. 4). At the same time I deliver my left phoenix-eye fist into his face and the inverted tiger-paw formation of my right hand into his groin (fig. 5).



KEY: REF. FIG. 5



Keypoints: Deflect your assailant's kicking right leg with both hands as suggested, but do not reach for his leg. Simply throw both hands up in front of your body, somewhat to your left side, and let the kick come to them. It is essential that you step forward quickly after making the deflection; drive your right leg hard against his advanced left leg from the inside, as shown in the keypoint photo.



5



DEFENSE AGAINST A HAMMERLOCK

Situation: As I stand in a natural posture, feet slightly apart, an assailant comes up quickly from my left side and grasps my left wrist with both hands. He steps behind me and is forcing my left arm into a hammerlock (figs. 1, 2).

Response: With my assailant's attempt to get behind me I allow him to take my arm into a hammerlock. Simultaneously, I step my left leg widely to my left side in order to assume a horse-riding stance with a central posture. From a stable stance I suddenly twist my upper body around to my right and strike the outer edge of my right forearm and wrist against the right side of my assailant's neck (figs. 3-5). That



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blow completed, I tear my captured left arm from his grip and step my left leg forward and around in an arc-step so that I am facing him. As I come around I assume a horse-riding stance with a central posture, from which I deliver my left phoenix-eye fist into his solar plexus (figs. 6, 7).

Keypoints: When the assailant applies his hammerlock, give him just enough resistance in your captured arm to keep him occupied. Step and turn to your right by twisting hard in that direction as you swing your right arm against his head or neck, caring not at all what part of your arm strikes him. Make the full turn to face your assailant a forceful one and thus reinforce the impact of your phoenix-eye fist.



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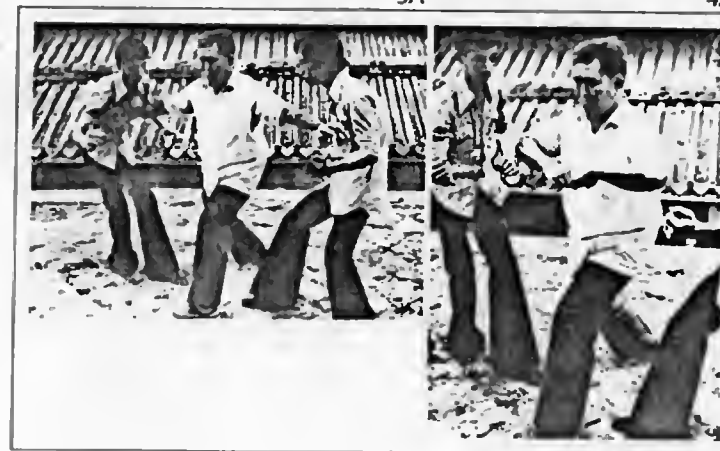


DEFENSE AGAINST MULTIPLE ASSAILANTS

Situation: Three assailants are closing in on me from the front and side. I hold my ground in a natural posture (fig. 1).

Response: The assailant at my left side begins to circle around behind me. I immediately take a long step forward with my left leg, moving that foot directly forward between the two assailants in front of me. Taking a shorter step forward with my right leg, I make a quick turn to my left and come around between the two assailants to face the assailant who tried to get behind me; I assume a left stance (figs. 2-4). As I turn I bring both arms, hands held in phoenix-eye fists, into the bow-drawing position in front of my body at the level of my solar plexus (fig. 4A). Quickly I strike outward with the outer edges of both forearms and wrists against the solar-plexus areas of the two assailants beside me (figs. 5, 5A). Instantly my frontal assailant steps forward with his right leg and jabs with his right fist to set me up for a punch with his left fist (figs. 5, 6). I bring the outer edge of my left forearm and wrist over and along the inside surface of his outstretched right arm and deflect that arm outward. At the same time I weight my left leg and bring my retreated right foot up close to that platform foot (figs. 6, 7). Then I deliver a "heart-penetrating" kick with the heel of my right foot to the enemy facing me (fig. 8). As this assailant falters, I turn to my right side and immediately step my kicking leg in that direction to assume a right horse-riding stance, from

5A

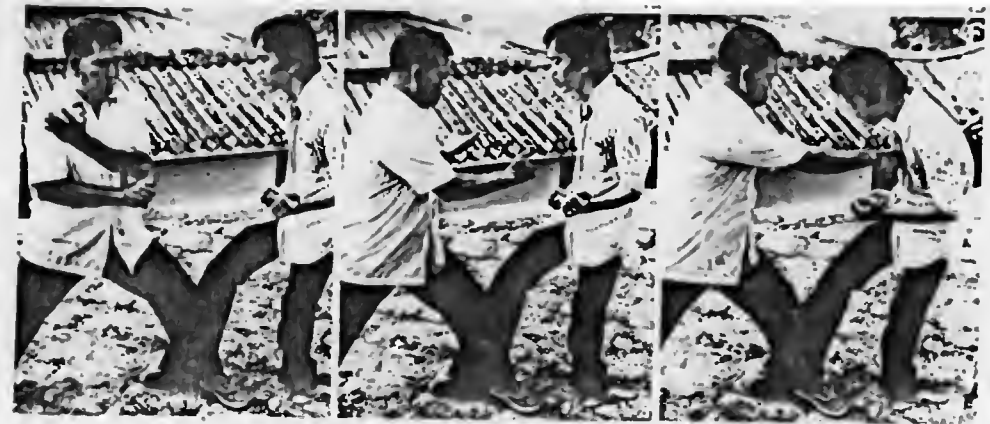


4A



which I deal with the assailant standing there. I deliver a double blow against him; my left palm-heel drives hard against his solar plexus, and my right inverted tiger-paw drives into his groin and squeezes his testicles (figs. 9, 10, 10A, 10B). Now I quickly turn 180 degrees to my left to deal with the last remaining assailant. I fold and cross both arms in front of my body, left hand open with palm up covering my solar plexus, right hand in a phoenix-eye fist covering my groin (fig. 11). I then deliver my right phoenix-eye fist into the last assailant's solar plexus (figs. 12, 13).

Keypoints: It is essential that you maintain complete calm as you face your three assailants. You must gain the initiative and maintain it throughout the conflict if you hope to subdue them. Your initial step forward separates the frontal assailants and puts all three of them in positions that they did not expect to find themselves in. A single action, the bow-drawing double blow to your sides, may suffice to deal with the assailants at your sides; this double blow must at least temporarily incapacitate them. Deal heavily with the frontal assailant, kicking him accurately in the groin and with enough force to take him out of the fight. Lastly, deal successively with each of the assailants at your sides if this is still necessary.



10 B

10A



GLOSSARY

All Chinese terms are in the Mandarin dialect and are romanized phonetically.

- an chong kai pauh explosion erupting in total darkness (a variant of the phoenix-eye fist)
 cha-ching shou 插擒手 thrust-tear-catch-penetrated hand
 chang 掌 palm-heel, palm
 chiang-to shou 搶頭手 spear-hand
 chiau 腳 foot
 ching 請 handsign
 chin-ma 進馬 forward horse
 chin-ya chuan lien 金鴨穿蓮 golden duck emerging from beneath a lotus leaf
 choon-pei 準備 ready position
 ch'uan-li 拳禮 formal salutation
 chuan-sin chiau 穿心腳 heart-penetrating kick
 ch'uan-tao 拳套 pattern (of prearranged exercises)
 fung-yen 鳳眼 phoenix-eye (fist)
 hai tee lau yeh 海底撈月 plucking the moon from the sea
 hang-foong song sici 寒風送雪 sending ice in a cold wind
 hou-jau 虎爪 tiger-claws (tiger-paw)
 kai-kung shou 開弓手 bow-drawing hand
 kai-kung shou 開攻手 aggressive hand
 kai-san 開山 opening the mountain (name of the basic Chuka Shaolin pattern of prearranged exercises)
 kher 格 deflect, block
 ma-pu 馬步 horse-riding (stance)
 pa wang ch'in jiu 霸王敬酒 feudal lord serving wine (fundamentals of etiquette)
 pu-fa 步法 movement
 san surn-ma 閃身馬 dodging horse
 san surn-tah 閃身打 dodging (-horse) strike
 san-tien chiau 閃電腳 lightning kick

shaolin 少林
 shou 手 hand
 shou-fa 手法 handwork, hand actions
 siei surn-ma 斜身馬 side-body horse
 siei surn-tah 斜身打 side-body (-horse) strike
 swang-loong 雙龍 double-dragon
 swang-loong chu hai 雙龍出海 double-dragon emerging from the sea
 sze 式 stance and posture
 tan chiau 擋腳 leg-stopping kick
 tauh-shou 偷手 stealing hand
 teau chiau 挑腳 deflecting kick
 teau-kher shou 挑格手 deflecting-striking hand
 ti 踢 kick
 tiow-ma 吊馬 hanging horse
 tsu-pai 紙牌 paper-board (target-board)



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